

CHOICE POEMS
FROM
THE POETICAL WORKS
OF
WILLIAM WORDSWORTH,
WITH
NOTES,
Philological, Critical, Etymological,
AND
EXPLANATORY, &c., &c.,
TOGETHER WITH
A LIFE OF THE POET,
SHORT CRITICISMS & QUESTIONS,
AND
AN INDEX
OF ALL THE IMPORTANT WORDS USED IN THE POEMS.
EDITED BY
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WILLIAM WORDSWORTH.

(1) 1770—1791. WILLIAM WORDSWORTH, the greatest of metaphysical poets as he has been unhappily called, say rather of meditative and descriptive poets, was born at Cocker-mouth, in Cumberland, April 7, 1770, the son of the law agent to Sir James Lowther. He was educated at Hawkshead School, Lancashire; whence, in 1787, he proceeded to St John's College, Cambridge. The University seems to have had few attractions for him; he was in Cambridge, by no means of it; see Books III.—VI. of the *Prelude*. The better part of his nature was not stirred at all there. Neither the studies of the place nor the society excited interest or admiration. He lived his own life, read the books of his own choice—Spenser, Chaucer, Milton (see *Prelude*, Bk. III.)—enjoyed much his vacations, feeling always that he “was not for that hour nor for that place.” (In the summer of 1790 he made his first continental tour, passing through France, then in the first wild hopes of the Revolution, to Switzerland. Early in 1791 he passed his examination for the degree of B.A., for which ordeal he had prepared himself, it seems, by reading Richardson's novels; with so little respect was he inspired for the rites of the University.)

(2) 1791—1797. Released from Cambridge, he led for some years a somewhat unsettled life, but a life of steady observation, and thought, and development. He travelled in Wales, in France, in South England, in Yorkshire, and the Lake country. His most important sojourn was in France. In the aspirations and hopes of the Revolutionists he was an ardent sharer; he thought that the world's great age was beginning anew; and with all his soul he hailed so splendid an era; see his lines on the *French Revolution as it appeared to enthusiasts at its Commencement*, a passage from the *Prelude*, printed separately in Colridge's *Friend*):

“Bliss was it in that dawn to be alive,
But to be young was heaven.”

The ultimate degradation of that great movement by wild lawlessness, and then by most selfish ambition, alienated Wordsworth's sympathy from it; in its earlier progress it awoke and aroused him infinitely more than any event of the age; it was the chief external event of his life. He returned to England with reluctance towards the close of 1792. In 1795 a friend, by name Calvert, dying, left him some £900—a very memorable bequest, as it left Wordsworth, a plain liver, and a high thinker (see *Sonnet Written in London Sep. 1802*), in a position to obey his lofty nature, free from sordid cares. With help in addition of £1000 from his father's estate, his sister, to whom had come a legacy of £100, and he set up house together at Racedown, Dorsetshire. This sister was to the end a most congenial and inspiring presence; see his poems *passim* especially *Lines composed a few miles above Tintern Abbey &c., July 13, 1798*. From Racedown they removed in 1797 to Alfoxden near Nether-Stowey, Somerset, to be near Coleridge, then residing at the latter village. It must be mentioned that Wordsworth had published in 1793 two little volumes of poetry, entitled *Descriptive Sketches* and *The Evening Walk*; (but they cannot be called Wordsworthian.) The poet's formation was only then beginning.

(3) 1797—1814. In the influential sympathetic companionship of his sister, and of his new-found friend Coleridge, Wordsworth's spirit soon began to express its real self. With 1797 begins the prime poetic period of his life, culminating with the publication of the *Excursion* in 1814. To this period belong

His share of the *Lyrical Ballads* 1st Ed. 1798, 2nd 1800.

The Prelude, written 1799—1805, not published till 1850.

Peter Bell, written 1798, not published till 1819.

The Waggoner, written 1805, not published till 1819.

Ode on Intimations of Immortality from recollections of Early Childhood, written 1803—1806.

Ode to Duty, written 1805.

The White Doe of Rylstone, written 1807.

Song at the Feast of Brougham Castle, written 1807.

Nearly all his noble *Poems* dedicated to *National Independence and Liberty*.

Many of his *Miscellaneous Sonnets*.

The Excursion, published 1814.

The three years, 1798, 1799, 1800 were by far the most productive lyrically of Wordsworth's life. From 1799 to 1814, he was mainly busy with his great philosophical poem, to be called *The Recluse* "containing the views of Man, Nature, and Society," of which the *Prelude* is the "ante-chapel," the *Excursion* the Second Part of the main work. (Of the First and Third Parts only one book was ever written, and this has never yet been published!) See Preface to the *Excursion*. Around this *magnum opus* his minor pieces, "properly arranged," "will be found by the attentive Reader to have such connection with" it "as may give them claim to be likened to the little cells, oratories, and sepulchral recesses, ordinarily included in" "Gothic churches."

As a theorist, Wordsworth set himself to overthrow the narrow conceptions of poetry that prevailed at the close of the last century. The revolutionary spirit was the working of him. In poetry, as in society, there was much barren conventionalism; and he was moved to rebel against it. He put forth a famous manifesto in 1800 in the Preface to the Second Edition of the *Lyrical Ballads*—as famous in its way as the *Declaration of Independence*. He certainly did well to be angry with the school of Pope; but it cannot be denied that his indignation led him into some strange paradoxes, into which the sounder criticism of Coleridge declined to follow him. While justly attacking the limits within which the language of poetry was confined in the last century, he went so far as to deny there should be any limits at all. See Coleridge's *Biographia Literaria*. Happily his practice did not coincide with his theory in its extremest form. Though in one or two of his earlier poems he attempted to make it do so, he grew wiser. His instinct was better than his doctrine.

Both his theory and his practice met with a very cold reception, or rather with a very warm one of opposition. It was by very slow degrees that he won for himself an audience. To the end it was, and is, but "few," but then, as now, it was "fit." The finer spirits of the time recognised the excellence of his genius.

For the facts of his domestic life: the winter of 1798—1799 he spent in Germany with his sister, part of the time with Coleridge also; see his *I travelled among unknown men*. In 1799 he settled amongst "his native mountains," living first at Town End, Grasmere, then at Allan Bank, then temporarily at the Parsonage, from 1813 to the end of his life at Rydal

Mount. Meanwhile, in 1802, he married his cousin Mary Hutchinson, the Phantom of delight with

"Eyes as stars of Twilight fair,
Like Twilight's too, her dusky hair.
But all things else about her drawn
From May time and the cheerful Dawn."

In 1803 he visited Scotland (see *Memorials of a Tour in Scotland*, 1803), and made the acquaintance of Scott, then known by his *Minstrelsy of the Scottish Border*. In 1813 he was appointed Distributor of Stamps for Westmoreland. His official duties were happily not oppressive; the salary was now extremely welcome, as his wife had borne him two children (a son and a daughter), and his poems brought him but little money.

(4) 1814—1850. The last 36 years of Wordsworth's life passed for the most part serenely and calmly. His means enabled him to enjoy what he most dearly loved—various tours at home and abroad, for he was a confirmed "wanderer." He visited Scotland twice more, Holland, Belgium, France, Ireland, Italy, Wales. His merits as a poet were daily more and more truly appreciated. In 1842 the poet received a pension of £300 a-year from Sir R. Peel's government; he was allowed to resign his situation of stamp-distributor to his son, and, on the death of Mr. Southey, he received the laureateship. To this period belong

Laodamia (written 1814).

Artegall and Elidure (written 1815).

Dion (written 1816).

Ode to Lycoris (written 1817).

Ecclesiastical Sonnets.

The Egyptian maid, or the Romance of the Water Lily.
&c., &c.

In 1838 and 1839 he was complimented with the honorary degree of Doctor in Civil Law by the Universities of Durham and Oxford. A life of seclusion, like Wordsworth's, presents no incidents. At Rydal Mount, so long his residence, he lived apart among his hills, and surveyed with a philosopher's eye the tempest of the world, undisturbed except by hostile criticism. He died in 1850, on the 23rd of April, the anniversary also of Shakespeare's death, and, according to tradition, of his birth.

"The moving accident is not my trade,
To freeze the blood I have no ready arts;
'Tis my delight, alone in summer shade,
To pipe a simple song for thinking hearts."—

Hart-Leap Well, Part II.

Adapted from Hales' *Longer E. Poems*.

CRITICISMS.

Wordsworth is essentially the poet of reflection and thought. Of dramatic power and of epic he possessed little. Dramatic writing he essayed with but mean success. He vaguely meditated a great epic poem after the manner of Milton, or rather of Spenser; see *Prelude*, Book I:

"Time, place, and manners do I seek, and these," &c.

But he lacked objective faculty. His genius was altogether introspective and interpretative. He loved to look on the face of Nature, but to him this

face was precious as the index of the soul. It was the meaning of things he cared for, not the things themselves. It was the inner voice that he heard, and echoed. Like Spenser, he was most eminently a spiritual poet. In the mere description of Nature many writers have surpassed him; many have reproduced more effectively her terrors and her lovelinesses, and portrayed her visible linements with greater grace and power; but no one has ever entered so far into the secrecies of her heart or partaken so deeply of her inmost communings.

"Love had he found in huts where poor men lie,
His daily teachings had been woods and rills,
The silence that is in the starry sky,
The sleep that is among the lonely hills."

Everywhere he heard her deep mysterious speech. There was no rock, no flower, no creature in short, human or other, in the wide world, but for him it was one of Nature's words. What he cultivated in himself was a calm quiet mind, vexed by no tumults such as might make that pure refined voice inaudible to him.

The utterances of Nature that his ear caught or seemed to catch he expressed for our hearing, always with much dutiful care and profound sincerity, sometimes with a wonderful force and beauty and an exquisite distinctness of thought and of phrase.

It is not surprising that the works of one who wrote so much should vary considerably in merit. Perhaps no poet is more unequal than Wordsworth. It may be said that he was instant in season and out of season; he wooed the Muse at all hours, and she was not always in the humour. But it is also true that few poets have left behind so much that is thoroughly excellent. Some of his smaller pieces are simply perfect. Whatever may have been his poetical theories, however vehemently he may have protested against the over-elaborateness and artificiality—the unspontaneity—of the school of Pope, it is certain that he was himself a most scrupulous and careful workman. His best pieces both in structure and phraseology are finished and refined to the utmost. He is a conscious artist. His view of his labours was too high to permit recklessness or negligence. His language in his highest efforts is singularly choice, often abounding in "curious felicities" as Coleridge points out. He acted up to the noble maxim he himself inculcates in his own exquisite manner:

"Give all thou canst; High Heaven rejects the love
Of nicely calculated less or more."—HALES.

"No man, perhaps, ever made poetry, not merely the constructive part of the art, but its whole feelings and contemplations, so completely his occupation. His youth fell fortunately in an age when the poetical literature of England had begun to revive; but the criticism of the times, independently of political animosities, did not yet seem to have tempered its taste to the novel music of the "Lake" bards.* Cowper, and Burns, and Crabbe had struck out new paths and the academic steps of Wordsworth followed their track into nature with such literal fidelity as to border on the practical exaggeration of his own theory respecting the extent of field and minuteness of variety afforded by nature for

* From the residence of Wordsworth, Southey, and (for a time) Coleridge, near each other among the lakes of Westmoreland and Cumberland, they and their "school" were termed by Jeffrey in the Edinburgh Review, the "Lake Poets."

the purposes of poetry.* His new† poetical experiment, in which Mr. Coleridge shared, appeared in the *Lyrical Ballads* in 1798. The poet and his associated friends struggled firmly against the ridicule and hostility which their "school" drew down on them: and their perseverance has been rewarded by the popularity of much that was mercilessly derided. The feelings touched by some of these pieces, their Pathos, and truth to nature, fixed them in popular estimation. Mr. Wordsworth's great work, "*The Excursion*," is a portion of a philosophical poem (never completed), entitled "*The Recluse*," "containing views of man, nature, and society,"‡ "having for its principal object the sensations and opinions of a poet living in retirement." The part published presents a group of beautiful and profound thoughts,—of splendid and pathetic descriptions, united by a slight narrative, resulting from the poet's accidentally meeting a Scottish pedlar, "the grey-haired Wanderer," whose peculiar education has made him a moralist, a philosopher, and a Christian. They join, and are joined by, other personages, and the poem consists chiefly of a semi-dramatic exchange of argument and sentiment among the characters. The moral seems to be to justify the ways of God to man, and to encourage the hopes of the wretched beyond the grave. The ethereal metaphysical speculations of the *Excursion* render the poem often obscure, or at least difficult to be apprehended; but the calm beauty of its pictures of solitude,—of lowly, suffering worth,—the frequent energy and vivacity of its imagery,—and its unceasing heavenward enthusiasm,—are qualities that stamp it with the seal of one of the noblest of imaginations. Many of Mr. Wordsworth's smaller poems are "flowers fresh with childhood;" and among those of a more extended aim, what, in grace of delineation, or delicacy of fancy, can equal "*Ruth*;" in affecting simplicity of circumstantial lineament of things in themselves morally and poetically beautiful, than "*Michael*," or the "*Cumberland Beggar*?" and in "*Tintern Abbey*," the whole sympathies of the poet's nature, in reference to the relation of man to the external world, are poured forth. The *Sonnets* of Wordsworth are among the most finished and perfect in the language. If Cowper has taught the new generation to renew the habit of looking "at nature," the telescopic power of Wordsworth's poetry has vastly extended our sphere of vision,—has brought the minutest and the nearest, as well as the most distant, the vastest and most undefined objects, within the sphere of our sympathies,—has widened the glance of faith, and hope, and charity,—and has given to the "humblest daisy on the mountain-side," not merely "a voice to bid the doubting sons of men be still,"—the cold tongue of dogmatic theology might do this,—but a voice with the power of the Mosaic rod, to draw from the heart the waters of all that is holy in piety, pure in affection, and hopeful and consoling amidst the sorrows and cares of humanity. In Wordsworth's poetry the soul of man animates nature, as, in the Platonic philosophy,§ the Deity was the innate spirit of the universe. Nature inhabits him, and he inhabits nature, with a reciprocity of life-giving influence.

"The sounding cataract

Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite, a feeling, and a love,
That had no need of a remoter charm."

* See *Works*, vol. iv., Edit. 1827.

† Wordsworth's first publications were "*An Evening Walk*," and "*Descriptive Sketches*" of the Alps, which appeared in 1793.

‡ Consult the noble "*Prospectus*" of the design, *Works*, vol. v., Preface, Edit. 1827.

§ See *Virg.*, *Æn.* vi. 724.

Byron and Burns seem beings apart from Nature; to their enjoyment she holds the cup, accepted by one with dauntless disdain, or drained with the sullen gratification of selfish passion,—by the other with hearty and benevolent relish of the enjoyment, but with the eagerness that deadens and destroys while it gratifies. Wordsworth shares her “*beauty*” with herself, as if the very flowers were conscious of his verse; “*using*,” Christian-like, “*as not abusing*.”

In estimating the spirit and tendency of Wordsworth's poetry, we have looked on its better side, and have disregarded its defects, arising from the original peculiarity of his poetical theory. Coleridge, who almost worshipped Wordsworth, has left, in his “*Biographia Literaria*,” a philosophical and critical estimate of the poet; and, from the extent to which Wordsworth's style of expression and mode of thought have penetrated our subsequent poetical literature, we may reasonably predict that posterity will, in great measure, approve the criticism of his friend.

Wordsworth, late in life, published, in six volumes, a classified collection of his works, which he was fond of viewing as parts of an architectural whole, and wished to be judged as such. The pieces are distributed into,—I. Poems referring to Childhood; II. Poems founded on the Affections; III. Poems of the Fancy; IV. Poems of the Imagination; V. Sonnets, Inscriptions, etc.: all forming, as it were, “*the little cells, oratories, and sepulchral recesses*” of the “*Gothic Church*” to be reared in “*The Recluse*.”—SCRYMGEOUR.

WORDSWORTH AND HIS COUNTRY.

Wordsworth's Country! Where shall we look for this but in the beautiful valleys of Westmorland, where each little solitary nook seems yet to hold a memento of his gentle life, and each placid mere mirrors forth with renewed beauty the many pure actions which his simplicity and tenderness of heart led him to perform? Westmorland is truly the heart of Wordsworth's song, and exists as a lasting witness of his truthfulness and fidelity to nature. It was the field in which he worked with untiring zeal, and gathered into his garner the rich harvest of poetic imagery and idealistic thought, which made him worthy of being called a son of Apollo, and enabled him to attain the eminence in the Temple of Fame which he now occupies. It was here that he believed that life of almost childish purity—a life so eccentric from its very simplicity that at one time it drew upon him the ridicule of almost the whole literary world. It was here that his genius soared unfettered,

“Amid the sweep of endless woods,
Blue pomp of lakes, high cliffs, and falling floods.”

Wandering with eternal pleasure through scenes Sylvian, and his soul of soul
imagining

“Glory beyond all glory ever seen
By waking sense, or by the dreaming soul,”

and striving to give an undying echo of their beauty through the agency of his song; gathering, the true elements of poetry,—the ambrosia to nourish his lofty strains—from the quiet loveliness of the shining meres, and the bright grandeur of overshadowing hills—from the solitude of woods, haunted

alone by the "falling floods," whose voices added charm unto charm, and changed beauty into sublimity. It was here that he lived what might almost be termed the life of a recluse—a dreary life of contemplation and quietude—and yet this very retirement was instrumental in accomplishing the object of his whole life. Against the evils of his age he felt called upon to do battle, and his entire life was laid out for this very object; and none can say but that he fought valorously, and to a great extent, successfully, persevering in the path of duty till his death. Wordsworth, besides being endowed with a superior intellect, was also conscious of the weapons which would be most powerful in his hands for the coming fray; and knowing well that he was not adapted for the pulpit or the senate, he estimated those powers truly when he retired to his mountain home in our peaceful country, under the glorious influences of nature, expecting to mould his mind so as to enable him to bring back his fallen countrymen from the artificial life into which they had strayed—back to the real simplicity of our primitive nature—and to upset the idols which were then widely worshipped; and to proclaim, in almost prophetic strain, that "Man's life consists not in the abundance of the things which he possesses." This was the object which led him to begin his grandly sublime poem, "The Excursion," many passages of which, modelled in his pure diction stand for the unequalled, from the depth of their reflection and the majesty of their imagination by any thing in poetic literature. This was his object, and who shall say that it was not a great, a high, and a holy undertaking, the value of which should scarcely be estimated by its success, but by its truthfulness? When we lift memory's curtain and peer through the vista of departed years, we may see the poet in embryo located at the village of Hawkshead—a place which, if not in itself beautiful, is centrally situated in a tract of country calculated to fully develop the poetic sentiment in every heart capable of being influenced by the beauties of nature. Hence we find that at a very youthful age he gave evident signs of poetic talent, (for we know that he composed two or three pieces something after the manner of Pope). But we have noting that tells of the brilliant genius slumbering within him, for as yet his powers were dormant. But can we not fancy that this ardent youth (from what we know of him now) would rapturously seek the haunts of nature, and muse on her loveliness in solitude—muse till the bell of the little village school (notwithstanding) called him to a labour any thing but pleasurable to him. Can we not fancy that a heart moulded like his, at these moments would glow with the enthusiasm of a poet's dream; and that he would feel dawns of power within him, and long to burst forth in passionate and amorous utterings to Nature, whom he was thus gradually learning to love. His beautiful expression, "The child is father of the man," which at first sight may appear paradoxical, glows in full truth when placed in contrast with his own life. Here his young soul drank a full draught of love for Nature, and here he was moulded to feel pleasure alone in the pure life of rustic simplicity which he afterwards led.—*Town and Country.*

HEART-LEAP WELL.

CRITICISMS.

This poem was written in the year 1800. It consists of two parts : the first giving an account of the Chase, from which the well took its name ; the second, containing the thoughts suggested to an old shepherd and the poet by the story.—COLLINS. It is a Lyrical Ballad.

The revelation of "the heart of Nature" is the great charm of Wordsworth's poetry to minds constituted like his own : and it is this "vision and faculty divine" that should make Wordsworth a favourite with Hindu readers. Such sympathy with Nature was possessed in a high degree by the ancient poets in India. It is this feeling, as Schlegel has observed that leads Valmiki to speak of conscience as the solitary seer in the heart, from whose eye nothing is hid, and which leads him to represent sin as something so incapable of concealment, "that every transgression is not only known to conscience and all the gods, but felt with a sympathetic shudder by those elements themselves which we call inanimate, by the sun, the moon, the fire, the air, the heaven, the earth, the flood, and the deep, as a crying outrage against nature, and the derangement of the universe."

The effects of Ravana's crime, the poet, for instance, thus describes in the *Ramayana* :—

"All nature trembled, faint and sick with dread,
And sudden darkness o'er the world was spread ;
The wind was hushed, dimmed was the glorious sun ;
An awful voice that cried 'The deed is done,'
Burst from the mighty Siro, whose sleepless eye
Saw the fell outrage from his throne on high."

Towards the end of December 1799, Wordsworth set out with his sister on a long walk to Grasmere in Westmoreland, which was to be their new home. They walked bravely on during the daytime through the driving snow, and at night, they lodged in cottages or small wayside inns, and there, by the kitchen-fire, says Professor Shairp, Wordsworth gave words to the thoughts that had occurred to him during the day. A great part of *Hart-Leap Well* was composed during one of these evenings, from a tradition he had heard that day from a native.—M. J. Ed.

METRE.

The metre is the Second or Iambic measure and is scanned thus :—

Anó | ther hóse || That shóut | the vás | sal héard . .
And sád | deed his | best steéd | a cómo | ly gréy.

HEART-LEAP WELL.

"HEART-LEAP WELL is a small spring of water about five miles from Richmond in Yorkshire, and near the side of the road that leads from Richmond to Askrigg. Its name is derived from a remarkable chase the memory of which is preserved by the monuments spoken of in the second part of the following poem, which monuments do now exist as I have there described them."—WORDSWORTH.

The Knight had ridden down from Wensley Moor
With the slow motion of a summer's cloud,

1. '*The Knight*'—Sir Walter. KNIGHT—(Sax.) a title of honour next to that of nobility. The different orders or ranks of English nobles are the following:—

1. The order of Garter.
2. „ of Bath.
3. „ of Victoria Cross, established, 1852.
4. „ of Knight of the Crescent.
5. Knight Commander of the Bath.
6. Knight Grand Cross.
7. „ of St. Patrick, established, 1783.
8. „ of the Thistle.

Besides the above there were other knights, *e. g.*, 'Knights Errant,' 'Knights Baronet,' &c.

'*Ead ridden*'—The pluperfect tense is used to denote a *past state* with reference to action *before then* completed. At four o'clock I *had written* the letter. This means that at the hour mentioned, I was in the state of having previously completed writing the letter. Comp. 'At four o'clock I *wrote* the letter.' Here the action is simply spoken of as performed at a specified point of time.

(The Knight, when he called for another horse, was in the state of having previously ridden down from Wensley Moor; the pluperfect is here therefore correctly used.)

WENSLEY MOOR—Wensley is in Yorkshire near Middleham, and not far from the remains of Bolton Castle, where Mary Queen of Scots was for a time imprisoned. The first meaning of the word '*moor*' is marsh or fen. Cf. mere, morass.

2. ('*With the slow &c.*'—As slowly as a summer's cloud passes over the heavens.) The student will learn from his Physical Geography lesson of how the clouds are driven along by upper currents of air. Of course (the stronger the current of air, the faster will the clouds be driven. Wordsworth implies that in summer these currents are but weak, and therefore the clouds move but slowly along.)—MAC MILLAN.

'*A summer's cloud*'—Cf. the expression '*a summer evening*'.—SOUTHEY'S '*Battle of Blenheim*'. Compare also the compounds '*land-man*' and '*sea-man*', '*bride-groom*' '*brid-es-maid*', from which it will be seen that the omission or insertion of the sign of the possessive case is very arbitrary. Shakespeare often prefers to convert a noun into an adj. instead of using the possessive inflection, *e. g.*:—

"All school-days, friendships childhood innocence,
Draw them to Tyber banks."

And now, as he approached a vassal's door,
 "Bring forth another horse!" he cried aloud.

"Another horse!" — That shout the vassal heard, 5
 And saddled his best Steed, a comely grey;
 Sir Walter mounted him; he was the third
 Which he had mounted on the glorious day.

Joy sparkled in the prancing courser's eyes;
 The horse and horseman are a happy pair; 10

3. Another reading of this line and the next is:—

"He turned aside towards a vassal's door
 And 'Bring another horse!' he cried aloud."

"Wordsworth revised and altered his poems several times, the later alterations are not always for the better.—M. J. Ed."

VASSAL—A dependant who owes service to a master. The word is now obsolete except in the sense of a feudal retainer; *valets*, *vassal*, *varlet* are all radically the same; their common origin being *W. gwds*, a young man, a servant. This in *L. L.* became *vassallus*, the oldest form of which was *vassus*.—SMITH. Now—After he had ridden down Wensley Moor.

4. *Bring horse*—Obj. of *cried*.

5. ('That shout the vassal &c.'—The serf heard that loud command of his lord, and forthwith equipped the best horse in his stable, which was of a beautiful grey colour.)

6. STEED—Literally, a stallion or mare; hence a horse of high mettle for state or war, used chiefly in poetry or in stately prose. *A. S. steda*, *Fr. stod*, a stud of breeding horses. Cf. Shakespeare:—

"Mounted on a hot or fiery *steed*."

Also, Waller:—

"Stout are our men and warlike are our *steeds*."

COMELY—From *come* in the sense of *become*. Becomingly; handsome. 'A comely grey'—A beautiful horse of grey colour. So Scott:—

• { "Woe worth the chase, woe worth the day,
 That costs thy life, my gallant grey."

—The Lady of the Lake, I. ix.

7. 'He was the third.'—The implied meaning is that Sir Walter had changed two other horses, and this was the third-*steed* he mounted on that day.

8. GLORIOUS—Cf. ver. 36. The day was 'glorious' in the opinion of Sir Walter, who thought he covered himself with glory by the feat he was performing.

9. PRANCING—Allied to *prank*. To jump and strut in a showy manner. HORSEMAN *i. e.* Rider.—Thus Addison:—

"With descending showers of brimstone fired:

The wild barbarian in the storm expired;

Wrapt in devouring flames the *horseman* raged

And spurr'd the *steed* in equal flames engag'd."

10. From the brightness of the eye, the eagerness to get away, the jumping and restiveness of the horse before a race, or a battle, or a hunt, it

But, though Sir Walter like a falcon flies,
There is a doleful silence in the air.

A rout this morning left Sir Walter's Hall,
That as they galloped made echoes roar;
But horse and man are vanished, one and all; 15
Such race, I think, was never seen before.

Sir Walter, restless as a veering wind,
Calls to the few tired dogs that yet remain :

would appear that it delights in such engagements. For a description of the horse vide *English Bible*, Job, Ch. XXXIX, 19—25.

11. 'Like a'—As fast as. FALCON—Lat. *falco*, so called perhaps because the bills and claws of the bird resemble a reaping-hook, Lat. *fale*, *falcis*.—JEAFFRESON. A bird that is trained to pursue and catch other birds.

11—12. Though Sir Walter rode away with the swiftness of a hawk in very high cheer, and quite recklessly, yet there was a sorrowful silence in the atmosphere. The construction is,—'But Sir Walter flies like a falcon though there is a doleful silence in the air.'

12. DOLEFUL—Lat. *dolor*, from *doleo*, to suffer pain, probably allied to Sans. *dal*, to be cut, to be cleft, used metaphorically.—OGILVIE. Sorrowful. This word prepares the reader for the catastrophe and prevents him from participating in the joy of the huntsman.—M. J. Ed.

13. (ROUT—A disorderly rabble, as the "monstrous rout" of *Comus*, 533. From the O. Fr. *route*, a troop or company; Lat. *ruptus*, broken. Here it means a hunting party; a company of hunters.) HALL—A word used either for the entrance chamber of a house, or as here, for a house itself, if the house is stately. "The Hall" is in many places the name given to the residence of the squire.—JEAFFRESON.

14. 'Made the echoes roar'—So large was the party on horseback that rode out that morning from Sir Walter's hall, and so rapidly did they gallop away, that the echoes of the gallops of their horses were heard loudly to a great distance. The cons. is:—'That made the echoes roar, as they galloped.' As they galloped—Adv. clause of time. Shows coincidence of time.

15. 'One and all'—Every one, i. e., with the exception of Sir Walter.—In appos. with horse and man.

16. Such race was seen &c.—Obj. on think,

17. 'Veering wind'—A wind that is continually changing its direction. Milton speaks of wind, that "Veers oft as oft she steers and shifts her sail." VEERING—The verb appears to have been spelt at first 'vear,' and is probably the same as 'wear' in the phrase 'to wear (turn round) a ship.' Like many of our nautical terms, it most likely comes from the Dutch, which has *wieren* in this sense, and was not introduced earlier than the sixteenth century. The Fr. *vivier* is very likely from the same source, and is not connected directly with Lat. *gyrus*, Gr. *gyros*, though these words and perhaps the Hindost. *phirma*, may be ultimately traceable to a common origin.—JEAFFRESON. Restless—Supply as before this word. 'Restless as a veering wind' i. e., unquiet as the wind that frequently changes direction.

18. 'That yet remain'—That still followed the traces of the hound.

Blanch, Swift, and Music, noblest of their kind,
Follow, and up the weary mountain strain. 20

The Knight hallooed, he cheered and chid them on
With suppliant gestures and upbraidings stern ;

19. '*Blanch, Swift, Music*'—The names of the dogs. BLANCH—Another reading is 'Brach, a name for a setter or dog used to track game. See *King Lear*, III., vi.—M. J. Ed.

20. 'And up the weary mountain strain' &c. The hunting dogs named above make violent efforts to ascend and run up the mountain in pursuit of the game which proved a very wearisome or fatiguing journey to them, as they were quite tired with running.

WEARY—An example of the Transferred Epithet; not the mountain but the dogs were 'weary.' STRAIN—Climb with great effort; put to their utmost strength. Thus in the *Lady of the Lake*, I. vii.—

"Nor nearer might the dogs attain,
Nor farther might the quarry strain."

Again to the Introduction to Canto second of *Marmion* :—

"The startled quarry bounds amain,
As fast as the gallant grey hounds strain."

21. HALLOOED—The verbal form of the interjection halloo, ho, there ho! and means to shout with a loud voice when setting or exciting a dog. Thus Prior :—

"Fond of his hunting-horn and pole,
Though gout and age his speed detain,
Old John halloos his hounds again."

21—22. The prose construction of the two lines is, 'He cheered them on with suppliant gestures and chid them on with stern upbraidings.' The meaning is, He at first coaxed his hounds to the prey, but when hard-run, their strength failed, he urged them forward with menaces. '*Cheered and chid*'—Encouraged and scolded by turns.

22. This line is simply a repetition of the preceding one. GESTURES—Bearings; postures. Its abbreviated form is 'jest.' From the Lat. *gestum*, which is from *gerere*, to bear, *gero*, I bear, behave, perform an act.

UPBRAIDINGS—Chidings. *Upbraid* is the A. S. *upgebrædan*, which bears the same signification. But *gebrædan*, together with *bredan*, *bregdan*, and other similar words means to braid or twist, with an additional sense to gripe, draw forth, &c. Our *braid* comes from this source, and is used in Old English of starting up suddenly, of drawing a sword, and also of complaining (See Surrey ap. Richardson). The difficulty of connecting the significations of these words has caused Richardson, Ogilvie, and others to take A. S. *gebrædan*, to make broad, or spread a report, as the origin of 'upbraid,' whilst Wedgwood attempts to trace all senses and forms to the onomatopoeia 'bray.' The Chroniclers, Wiclif, and Chaucer use the word in its modern meaning, the last two occasionally spelling it 'uppreide,' whilst Spenser has apparently formed for himself 'upbray.' Morris, *Specimens of Early Eng.*, p. 386, connects 'abraid' in the sense of awaking, the A. S. *bredan*, and 'upbraid' with the O. N. *bregðtha*, to change, start; *bragðth*, quick motion, a gesture. Upbraid, he says, is originally to raise a sudden shout, to accuse.—JEFFERSON.

23.—24. The hounds were all jaded and spent with toil; their sight was much impaired and out of breath from exhaustion they fell one after another among the fern, which grew over the mountains.

The poor Hart toils along the mountain-side ;
 I will not stop to tell how far he fled, 30
 Nor will I mention by what death he died ;
 But now the Knight beholds him lying dead.

Dismounting, then, he leaned against a thorn ;
 He had no follower, dog, nor man, nor boy :
 He neither cracked his whip, nor blew his horn, 35
 But gazed upon the spoil with silent joy.

Close to the thorn on which Sir Walter leaned,
 Stood his dumb partner in his glorious feat ;

29. 'The poor Hart toils &c.'—The poor Hart which is the game of this chase, being quite exhausted with running, goes down the side of the mountain with great exertions and fatigue.

POOR—Used in this connection means unfortunate. 'Toils along the mountain-side'—Works out his way up the mountain with labour. Thus Milton:—

"Toil'd out my uncouth passage, forc'd to ride
 Th' untractable abyss."—*Par. Lost.*

TOILS—Struggles; runs with difficulty or labour.

30. 'Will not stop'—I will not delay you that I may tell you. *To tell*—Gerundial Infinitive. *How far he fled*—Obj. of *tell*. Not followed by *nor* in the next line. This is not unfrequent, although the ordinary form is I will neither stop to tell nor will I. &c.

31. *Mention*—Having by *what...died* as its object.

32. But now the knight beholds him dead.—In the next two preceding lines the author says that he will avoid all minor details; that he will not pause to describe how far up the mountain, the stag had gone, by what death he died, &c. In this he simply avers that "*now the Knight beholds him lying dead*" purporting thereby that this simple account will suffice.

33. THORN—A small tree. Cf. ver. 145. The hawthorn is probably meant. 'Thorn' is literally, a sharp shoot from the stem of a shrub, and in this sense it differs from a 'prickle,' "the latter being applied to the sharp points issuing from the bark of a plant, and not attached to the wood, as in the rose or bramble." In common use, however, these two words are used promiscuously.—MACMILLAN. Part of the burden of an Old Scotch song quoted by Scott is:—

"She leaned her back against a thorn." i. e., against a tree.

34. 'He had no follower, dog, nor &c.'—Sir Walter was the only one of the rout that seems to have followed the chase with unabated zeal. He was far ahead of the pack and the other hunters and therefore he had no follower.

35—36. He had no occasion now to ply the scourge or wind his bugle, because the game was stretched before him. He viewed it with great rapture, being crowned with success after a hot pursuit; and evidently glorying in the prize. SPOIL—The dead hart.

37. CLOSE—Joined to stood.

38. 'His dumb partner'—His steed, the comely grey, vide line 6. FEAT—Fr. *fait*, through Lat. *facio*, I do, *factum*, anything done, the literal

Weak as a lamb the hour that it is yeaned;
And white with foam as if with cleaving sleet. 40

Upon his side the Hart was lying stretched:
His nostril touched a spring beneath a hill,
And with the last deep groan his breath had fetched
The waters of the spring were trembling still.

And now, too happy for repose or rest, 45
(Never had living man such joyful lot!)

meaning of the word; but it is limited, in use, to denote a thing not done easily. It is etymologically the same word with *fact*, which is derived directly from the Latin. Comp. such double forms in English as *regal*, *royal*. Another reading is '*act*.'

39. **WEAK**.—Supply as before this word. **Syns.**:—*Weak* is a generic term and is opposed to *strong*, *infirm* is a species of *weak*. Weakness may proceed from various causes, and may exist at any period of life. Infirmary is the weakness of old age. Those who are infirm are weak; but those who are weak are not always infirm. We never hear of infirm children. The term *weak* is applied to animate and inanimate things. Infirm only to human beings. A sick man is too weak to walk, an old man is too infirm to stand.—**GRAHAM**.

YEANED.—Brought forth; used only of a sheep. 'Eanling' is from this. From the A. S. *eanian*, to bring forth as a sheep or goat. Thus Mortimer:—
"Ewes *yeas* the lamb with least labour."

Shakespeare calls the young of sheep *yeanelings*. "All the *yeanelings* which are streak'd and pied, should fall as Jacob's hire."—*Merchant of Venice*. See further notes on *Pet Lamb*, l. 39.

39—40. After the chase was over, the horse stood being as 'weak as a lamb is on the hour of its birth, and as white with foam or frothy perspiration produced by long running, as if the animal were covered with adhering particles of smooth hail or snow.

40. '*Cleaving sleet*'—With sleet cleaving to him, sleet is partially melted snow. '*As if...sleet*'—As if covered with snow sticking or adhering to it. For this verse, some editions read:—

"And foaming like a mountain cataract."

41. '*Upon his side*'—i. e., with one of the two sides of the body of the part lying on or touching the ground, and the other side upwards.

43. '*Had fetched*'—Had given forth. **FETCHED**.—From the A. S. *fetian*, to fetch, to bring to, to draw. **Syns.**:—To *bring* is to convey to; it is a simple act: to *fetch* is a compound act; it means to go and to bring. When two persons are in the same room, and one asks the other to *bring* him something, we must suppose the person addressed to be near the object required. In order to *fetch*, we must go to some distance from the object.—**GRAHAM**.

With...fetched.—Adverbial of cause, modifying *were trembling*.

43—44. And the water of the fountain, out of which the stag had probably drunk with its dying groan, was still quivering, so recently had it expired.

45. **REPOSE**, **REST**.—Tautological. These two are synonymous words. *Rest* simply denotes cessation of motion; *repose* is that species of rest which is agreeable after labour: we rest as circumstances require; in this

Sir Walter walked all round, north, south, and west,
And gazed and gazed upon that darling spot.

And* climbing up the hill—(it was at least
Nine roods of sheer ascent), Sir Walter found 50
Three several hoof-marks, which the hunted Beast
Had left imprinted on the grassy ground.

Sir Walter wiped his face, and cried, "Till now
Such sight was never seen by human eyes :
Three leaps have borne him from this lofty brow, 55
Down to the very fountain where he lies.

sense, our Creator said to have rested from the work of creation : repose is a circumstance of necessity ; the weary seek repose ; there is no human being to whom it is not sometimes indispensable. We may rest in a standing posture, we can repose only in a lying position. The night is the time for rest ; the pillows is the place for repose.—CRABB.

45—48. 'And now...spot.'—And now Sir Walter, being so much excited with ecstacy of joy that he could neither rest nor repose even after all the labours and fatigue he had undergone in the chase, walked round in all directions and gazed on the dear spring where the hart breathed his last, with so great a delight that he considered himself at that time perhaps the happiest man that ever lived.

46. ('Never had living man &c.')—Another reading is :—
"Was never man in such a joyful case."—M. J. Ed.
'Such...lot'—Supply a after such. Such a joyful fortune.

50. 'Nine roods'—Another reading is 'four roods.' A rood is a measure $5\frac{1}{2}$ yards in length. It is only the other form of rod, which to begin with denoted the pole used in land-measuring. So perch is probably a measuring pole (of less length than the rod). In ecclesiastical language Rood=the Cross. (So there is no idea of any transversity in the Gr. *stauros*). Hence *Holy rood*, rood-loft, "by the holy rood"—*Rich.* III. iii. ii., *Rodee* (at Chester), &c. ('It was...ascent,')—The way by which he gained the summit of the hill, was nine distinct roods in length. *SHEER*—This word has a peculiar meaning here. It means 'perpendicular,' 'straight up and down,' it is used similarly by Hooker. "A sheer precipice of a thousand feet." *Sheer* comes from the A. S. *Seir*, and literally means pure, separate from any mixture. It then came to mean mere, simply, e. g., 'This is sheer folly' meaning it is folly and nothing else.—MACMILLAN.

51. SEVERAL—Lat. *separo*, divide. Separate and distinct. Three distinct hoof marks. Similarly "Each several ship a victory did gain" meaning each individual ship. *Several* is generally used to indicate a number. "Several gentlemen were in the hall."

52. GRASSY—Wordsworth has in some other editions used the Latin synonym *verdant*.

53. 'Till now'—Never before ; up to this time.

54. 'By human eyes'—Another reading is 'living eyes.'

55. BROW—A. S. *bræw*. The imagery which endows hills, &c. with the human features—which makes mountains frown &c.—is very common in

* In Collins' Series of Poem we find "Four roods."

"I'll build a pleasure-house upon this spot,
And a small arbour, made for rural joy;
'Twill be the traveller's shed, the pilgrim's cot,
A place of love for damsels that are coy.

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eighteenth century poetry. This is an instance of a reflected metaphor; the primitive meaning of the root being 'eminence,, height,' from which the application to the human feature is derived and again subsequently turned to the original sense.—JEAFFRESON. The summit of the hill. Similarly we speak of a *tongue* of land, or of an *arm* of the sea. *Brow* is cognate with the Sans. *bhrū*.—M. J. Ed.

56. *VERY*—*Very* is an intensive and is nearly equivalent to the reflexive pronoun. '*The very fountain*.'—The fountain itself.

58. *ARBOUR*—A bower; a place covered with green branches of trees. From O. E. *herbere*, originally signifying a place for the cultivation of herbs, a pleasure-ground, garden; subsequently applied to the bower or rustic shelter which commonly occupied the most conspicuous situation in the garden; and thus the etymological reference to herbs being no longer apparent; the spelling was probably accommodated to the notion of being sheltered by trees or shrubs (*arbor*).—WEDGWOOD.

'*For rural joy*'—For the benefit of the country folk. For the country people to rest and enjoy themselves therein. It will in its uses resemble very much the hawthorn bush in *The Deserted Village*:—

"The hawthorn bush beneath the shade,
For talking age and whispering lovers made."

59. '*Traveller's shed,...cot*,'—It will be a cottage for weary travellers and pilgrims to rest and recreate themselves in their journey. *SHED*—A roughly built out-house, but the poet seems to use it for any shelter. To the literal meaning Horne Tooke gives the clue: a *shade*, *shadow*, *shed* are the past tense and past participle of *sceathan*, to divide, and mean (something, anything,) secluded, or separated; or (something) by which we are separated from the weather, the sun, &c.

PILGRIM—Is found unaltered in the early chroniclers. (R. of Brunne, A. D. 1300—1340, ap. Richardson) and in Chaucer. We may therefore suppose that we have the word from some Teutonic source, as *pilgrim* is found in O. Ger. and Dan., and with a slight phange in D. and Sw. also. The N. H. Ger. word is *pilger*. The Fr. *pelerin*, It. *pellegrino*, *peregrino*, come from Lat. *peregrinus* (fr. *per*, though, and *ager*, a field), foreign, a foreigner, which must also be the origin of the Teutonic word. For the transmutation of *r* to *l*. Cf. Fr. *marbre*, E. *marble*, Fr. *pourpre*, E. *purple*; Lat. *capitulus*, Fr. *chapitle*, *chapitre*, E. *chapter*; and for conversion of final *n* to *m*. Cf. *hemisrania*, Fr. *migraine*, E. *megrini*; Lat. *venemim*, Fr. *venin*, E. *venom*.—JEAFFRESON. Cf. also 'colonel' formerly spelt 'coronel', and still pronounced with the sound of *r* in the place of the first 'l.'

COT—This old word is found in most of the Teutonic languages in the sense of 'hut,' 'covering,' 'standing-place'; hence 'cottage'; 'cote' in 'dovecote'; coat as a covering of the body; 'cot', a small bed, L. Lat. *cota*, *cotta*.—DUCANGE.

60. '*A place of coy*,'—Because the snug air of the place will induce maidens, who from their bashfulness, are disinclined to familiarity, to talk of love without reserve. *DAMSELS*—O. Fr. *damoiselle* (M. Fr. *demoiselle*), It. *damigella*, or *donzella*=*dominicella*, diminutive of Lat. *domina*, mistress or

"A cunning artist will I have to frame
A basin for that fountain in the dell!
And they who do make mention of the same,
From this day forth shall call it HART-LEAP WELL.

"And, gallant Stag! to make thy praises known, 65
Another monument shall here be raised ;

lady.—MAXMULLER, 1st Series, p. 229. COY—The word *coy* has a shade of meaning, that thy backwardness is assumed rather than real, at the same time that it is rather pleasing. Der. Lat. *quietus*, quiet, because a virgin lady is generally seen to live a *quiet* life, and Fr. *coy* or *quoy*.

"Jason is as *coy* as is a maid

He looketh piteously, but nought he said."—CHAUCER.

"Hence with denial vain and *coy* excuse."—MILTON.

61. CUNNING—This word has here its old meaning of skilful—the pres. part. of *can*, to be able. It now means 'sly', 'clever in gaining one's end by unworthy artifices.' Trench in his *Spl. Glossy.* remarks:—"The fact that so many words implying knowledge, art, skill, obtain in course of time a secondary meaning of crooked knowledge, art that has degenerated into artifice, skill used only to circumvent, which meanings partially or altogether put out of use their primary, is a mournful witness to the way in which intellectual gifts are too commonly misapplied. 'Cunning,' indeed, as early as Lord Bacon, who says, 'we take *cunning* for a sinister or crooked wisdom,' had acquired what is now its only acceptance; but not then, nor till long after, to the exclusion of its more honourable use. How honourable that use sometimes was, my quotation will testify.

"I believe that all these three Persons (in the Godhead) are even in power and in *cunning* and in might, full of grace and of all goodness."—FOXE, *Book of Martyrs; Examination of William Thorpe.*

ARTIST—Workman. It is in the obj. case governed by the active verb 'have.' Syns.:—He who exercises any mechanical art is called an *artisan*; he who exercises a fine art well, is called an *artist*. Many *artists* are educated in Italy. The word *artificer* neither suggests the common idea of vulgarity which adheres to the term *artisan*, nor the common ideas of refinement and liberality which adhere to the term *artist*. Any manufacturer is an *artificer*. South, in his Sermons calls the Author of the universe, 'the Great Artificer.'—TAYLOR.

62. 'A basin'—Who will cut out a hollow in the rock to receive the water of the spring.

DELL—A cavity in the earth, wider than a ditch and narrower than a valley. The following lines of Tickel will give the readers an exact idea of the word:—

"But, foes to sunshine, most they took delight,
In *dells* and dales, conceal'd from human sight."

63. Do—An expletive to fill up the metre.—M. J. Ed.

64. And those who shall have occasion to speak of the fountain hereafter, shall mention it henceforward as "Hart-Leap Well."•

65. GALLANT—Der. A. S. *gal*, Ger. *geil*=light, pleasant, merry. It. *galano*, *galante*, brave. This word is used mainly in two senses: 1st, with

Three several pillars, each a rough-hewn stone,
And planted where thy hoofs the turf have grazed.

"And, in the summer-time, when days are long,
I will come hither with my Paramour ;
And with the dancers and the minstrel's song
We will make merry in that pleasant bower.

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"Till the foundations of the mountains fail
My mansion with its arbour shall endure :—

the accent on the first syllable,—showy in dress, spirited, brave in action ; and 2nd, with accent on the second syllable attentive to women. They may perhaps have different origins. The subst. is fr Gael. *gallon*, a youth, &c., Syns. :—*Courageous* is generic, denoting an inward spirit which rises above fear ; *brave* is more outward, marking a spirit which braves or defies danger, *gallant* rises still higher, denoting bravery on extraordinary occasions in a spirit of adventure. A courageous man is ready for battle ; a brave man courts it ; a gallant man dashes into the midst of the conflict."—WEBSTER.

66. '*Another monument*'—Because in the preceding lines, our poet has mentioned the Pleasure-house which also was intended to serve as a monument.

67. *ROUGH-HEWN*—Rugged ; unfinished. Each of the three pillars being an entire piece of rugged unpolished stone, cut out from a rock.

68. *GRAZED*—Marked slightly. Has left a slight impression. *Where...* grazed—Adverbial to *planted*.

69. '*When days are long*'—In the latitude of England, during the whole of the month of June the sun rises before 4 o'clock in morning, and sets at 8 o'clock in the evening.—M. J. Ed.

70. *PARAMOUR*—Lady-love. Fr. *par, amour*, i. e., by or with love, a lover of either sex. A wooer or mistress. This word was formerly used in a good sense. Now it means, "one who takes the place without possessing the rights of a husband or wife."—MACMILLAN.

72. '*Make merry*'—Enjoy o. make ourselves merry. BOWER—A. S. *bur*, a cottage, dwelling, inner room, bed-chamber (BOSWORTH, A. S. Dict.), Icel. *bur* ; Welsh, *bur*. *Boor* in north provincial dialects still means 'parlour,' or 'inner room' (HALLIWELL, Dict. Arch. and Prov. Words). In '*Piers Plowman*' and Chaucer it is spelt *boure*. In O. and Poet. Eng. it is frequently used in the sense of private chamber, especially for women, but in familiar language it is usually confined to a shelter made by trees growing and trained together. This usage may perhaps arise from some real or imagined connection of the word with 'bough.' In 'cupboard,' 'board' is said to be 'bower' altered in form, because the etymology was no longer understood (see Wedgwood ; Latham, § 120) ; but Hall (*Hen.* viii. an. 25) says, 'The Earl of Arundel was chief butler, on whom xii citizens of London did give their attendance at the cupbord.' As though 'cupbord' meant the modern sideboard—JEFFERSON. This word has three different shades of meaning :—(1) a room for sleeping ; (2) an artificial summer house of wood over-grown with creepers to keep out the sun ; and (3) shade formed by overshadowing trees.

73. '*Till...fail*'—For ever. My pleasure-house with its arbour (says Sir Walter) shall last as long as the mountains last, affording delight to the

The joy of them who till the fields of Swale, 75
And them who dwell among the woods of Ure !”

Then home he went, and left the Hart, stone-dead,
With breathless nostrils stretched above the spring.
—Soon did the Knight perform what he had said ;
And far and wide the fame thereof did ring. 80

Ere thrice the Moon into her port had steered,
A cup of stone received the living well ;
Three pillars of rude stone Sir Walter reared,
And built a house of pleasure in the dell.

And near the fountain, flowers of stature tall 85
With trailing plants and trees were intertwined,—

rustic inhabitants of the fields on the banks of the Swale and of the woods on the banks of the Ure.

75. SWALE—A small river which rises in Westmoreland and joins the Ure near Boroughbridge in Yorkshire, the united stream being then known as the Ouse.

77. ‘Then’=Thereupon. STONE-DEAD—As lifeless as a stone. Quite dead; So in *Hudibras* :—

“And there lies Whacum by my side
Stone-dead, and in his own blood dyed.”

Stone is used here to express intensity. Cf. ‘Stone-blind,’ ‘stone-still’

78. ‘Breathless nostrils’ i. e. The cavities of the nose void of breath or respiration as after death. ‘With’=Having.

79. Soon did he build the harbour and the monument.

81. ‘Ere...steered’—Before three months had passed. The moon is the great time measurer. One Sanskrit word for the moon is *mas* meaning measurer. Our word *month* (from *mona*, the moon) means the period during which the moon completes her revolution. This revolution is here compared to a voyage, the moon being poetically supposed to set out from a given port and to return to it.—M. J. B.

STEERED—A. S. *styrán*, to move, stir, govern; applied especially to a ship.

81—82. Before the expiration of three months from the date of the memorable chase, the moving spring (Hart-Leap Well) received a cup or basin of stone from Sir Walter.

Here the Metaphor is taken from a vessel sailing to a certain port.

82. ‘The living well’—The running water. Thus in Dryden :—
“Cool groves and living lakes
Give after toilsome days a soft repose at night.”

The verb *received* governs the noun *cup* in the objective case and has the noun *well* for its nominative:

85. ‘Stature tall’—Of large size. Tall—Adj. to ‘stature.’

86. ‘Trailing plants’—Creeping plants. INTERTWINED—Lat. *inter*, S. *twine*. United by twining one with another. With trailing plants, &c.—

Which soon composed a little sylvan hall,
A leafy shelter from the sun, and wind.

And thither, when the summer days were long,
Sir Walter led his wondering Paramour ; 90
And with the dancers and the minstrel's song
Made merriment within that pleasant bower.

The Knight, Sir Walter, died in course of time,
And his bones lie in his paternal vale.—
But there is matter for a second rhyme, 95
And I to this would add another tale.

PART SECOND.

The moving accident is not my trade :
To freeze the blood I have no ready arts :

Adjectival to *flowers*. 'With trailing...intertwined' i. e., trailing plants bearing long and slender flowers were fastened to the trees, to give them a more graceful form or to add to the beauty of the scene.

87. COMPOSED—Joined together in order to form, &c. 'Sylvan hall' An arbour. A room having as its walls growing plants and trees. SYLVAN—From the Lat. *silva*, a wood. 'Savage' is a derivative word.

88. 'A leafy shelter'—Because the leaves of the trees and flowers formed the shade or shelter from the sun.

87—88. The rows of trees shading the place by a screen-work of leaves and blossoms, gave to it the appearance of a hall supported by pillars and made it a shelter from the sun and wind. *Shelter*—In app. with 'hall.'

89. 'And thither &c.'—This repetition is in the style of ancient poetry. THITHER—To that place, as distinguished from *hither* which means to *this* place.

94. 'Paternal vale'—The valley which he had inherited from his ancestors. Cf. The phrase 'paternal acres' imitated from Horace; 'paternal' is here a phrase epithet.—M. J. Ed. VALE—Consp. it with *valley*. *Vale* is a poetic term and *valley* is used in prose and common discourse—Der. Lat. *vallis*, vale.

95. 'For a second rhyme'—i. e., for a second poem.

Thus in the Monody of *Lycidas* :—

"Who could not sing for Lycidas! He knew
Himself to sing, and build the lofty rhyme."

96. 'To this'—To this rhyme. To this tale.

PART SECOND.

97. 'Moving accident'—A phrase quoted from Shakespeare's *Othello* :—
"I spoke of most disastrous chances,
Of moving accidents by flood and field."

Here *accidents* is used in the sense of circumstances, events, and *moving*

'Tis my delight, alone in summer shade,
To pipe a simple song for thinking hearts.

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As I from Hawes to Richmond did repair,
It chanced that I saw standing in a dell
Three aspens at three corners of a square :
And one, not four yards distant, near a well.

means sorrowful, affecting or exciting the emotions. 'It is not my sphere to write of events that will move or excite you.'

The poet in this line satirises the play-wrights and other tragic writers. He says that his business is not to deal in the distresses of men. The misfortunes of others give him no occupation. *He is not a dealer in tragic wares.* TRADE—Used also of the poet's art, by Milton, *Lycidas* :—

"Alas ! what boots it with incessant care,
To tend the homely slighted shepherd's trade."

98. 'To freeze the blood'—To thrill with horror, to recite a tale of such a nature and in such a manner as will make the hearer shudder with fear or horror. '*I...arts*'—I have not the skill. I have not those arts of the poet at command the strokes of which would enable me to work up my performances into so strong an imagery as to chill one with horrors to read them. The two lines of Shakespeare, following, may be quoted as an instance of the art. The image is extremely strong. The words of the Fool in *King Lear* that "he is a mad yeoman, that sees his son a gentleman, before him," bring in Lear's mind his inhuman daughters, and he fancies that he is punishing them for their cruelties.

"To have a thousand with red burning spits
Come hissing in upon them!"—

99. *Alone*—Adj. *I being alone in summer shade, it is my delight &c., or it may qualify me in my.*

99—100. I take pleasure to play on my flute a little, artless lay for men, who can judge and believe. I have no higher aspirations.

100. '*To pipe*'—Literally, *to play on the pipe*. Here, of course it means to recite or sing. In Pastoral poetry, the poets are poetically represented as shepherds, singing and playing on reeds or outen pipes. '*For thinking hearts*'—Such as thinking men.

101. HAWES—A small town, may be found on the map nearly midway between Lancaster and Richmond. RICHMOND—A town on the Swale about 40 miles N. W. from York. Taylor instances Richmond in Yorkshire, as one of the very few Norman-French names that may be pointed to as memorials of the Norman Conquest of England. This conquest has left so few traces on the map, because there was in no sense any colonization, as in the case of the previous Saxon and Danish invasions. The companions of the Conqueror were, like the English in India, few in number and widely dispersed over the soil. Similarly almost the only trace on the map of the English Conquest of India is in the modification of names like Trichinopoly, Tanjore, and Negapatam, changed from their proper forms to suit the pronunciation of foreigners.—M. J. Ed.

103. ASPENS—A kind of poplar. One peculiarity of its leaves, is that they shake with the slightest impulse of the wind. Hence when a man is

What this imported I could ill divine : 105
 And, pulling now the rein, my horse to stop,
 I saw three pillars standing in a line,—
 The last stone-pillar on a dark hill-top.

The trees were grey, with neither arms nor head ;
 Half wasted the square mound of tawny green : , 110
 So that you just might say, as then I said,
 " Here in old time the hand of man hath been."

shaking from fear, or otherwise we have the saying "He shakes like an aspen." Comp :—

"The aspen leaves confess the gentlest breeze."—GAY.

This tree belongs to the same class as the peepul or sacred fig tree of this country.

'At three corners of a square &c.'—Matter-of-fact lines and stanzas like these often occur in Wordsworth and long made his name "a bye-word for bathos and puerility." Wordsworth, as has been remarked never allows his imagination to carry him away so far as to make him forget unimportant or prosaic details.—M. J. Ed.

SQUARE—An area of four sides with a mound of earth &c., on each side. The word has been used in a like sense in Addison's *Italy* :—

"The statue of Alexander stands in the large square of the town."

103—4. I saw four aspen trees standing in a dell, three of which were situated at three corners of a square, and the fourth, near a spring, not full four yards distant from the square.

105. 'I could ill divine'—I could not well make out. DIVINE—Foretell. The word is cognate with the Sanskrit *Deva*, God, from *div*, to shine, and it literally means to foretell by the inspiration of God.

107. 'In a line'—i. e., one above another collaterally.

109. 'Were grey'—Old and weather-beaten. The poet says *were* grey, because he speaks of things as he had seen them during his tour, 'Arms nor head'—Branches nor the upper part of the ^{stems} ^{im.} stem. The old trees had neither branches nor heads.

110. 'Square mound...green'—The ^{LE—Cor} the raised square bank was withered (tawny.) The poet says of th^{se} and in the next stanza that it :—

"Seemed as if the spring-time came not here,
 And Nature here were willing to decay."

MOUND—Properly a heap of earth. "Mounding is used in Warwickshire for paling, or any kind of fencing. The origin is A. S., O. N., *mund*, hand, figuratively applied to signify protection, A. S. *mundian*, to protect. Perhaps Lat. *munire*, to fortify, *mœnia*, walls, considered as a means of safety and protection, may be from the same root."—WEDGWOOD. TAWNY—Dark yellow, connected with—*tan*.

111. 'You just might say &c.'—There were hardly any signs left to show that the place had been once occupied by man. *As*—May be parsed here as a relative, having the next line in apposition with it. It would, however, generally be looked upon as an adverb of manner in such a connection as this.

I looked upon the hill both far and near,
 More doleful place did never eye survey ;
 It seemed as if the spring-time came not here, 115
 And Nature here were willing to decay.

I stood in various thoughts and fancies lost,
 When one, who was in shepherd's garb attired,
 Came up the hollow :—him did I accost,
 And what this place might be I then inquired. 120

The Shepherd stopped, and that same story told
 Which in my former rhyme I have rehearsed.

113. LOOKED—Syns. :—To *see*, is the simple act of using the organ of sight; to *look* is to direct that organ to some particular object. Those who have their eyes open cannot help seeing; but to *look*, implies an act of the will.—GRAHAM.

114. 'More doleful'—The prose order is :—Never did eye survey a more doleful place than this.

115. SPRING-TIME—The season when all nature revives, the leaves begin to bud, and the corn to peep out of the ground.

116. 'And Nature'—And as if Nature. 'The natural objects here appeared to be in a state of decay or ruin.'

117. 'I stood &c.'—I fell into a reverie. 'In...lost'—*i. e.*, being absorbed in different sorts of ideas and imaginations.

118. SHEPHERD—(Compounded of *sheep*, *herd*). One that tends or keeps sheep.

GARB—Dress, Der. O. Fr. *garbe*, a garb, It. *garbo*, comeliness, carriage. Sax. *gearwa*, clothing, preparation. The original meaning, now lost, was simply the fashion or make of a thing, the whole demeanour of a man. It is now confined to dress.—JEFFERSON.

"And with a lisping garb this most rare man,
 Speaks Dutch, Spanish, and Italian."—DRAYTON, *The Owl*.

- "First for your garb it must be grave and serious
 Very reserved and locked."—BEN JONSON, *The Fox*, Act iv. Sc. i.

119. 'The hollow'—At the foot of the mound or hill. ACCOST—From *ad*, to and *costa*, a rib. Hence to come to the side of. Then, as here, to address. Syns. :—"We accost a stranger whom we casually meet by the way; we salute our friends on re-meeting; we address indifferent persons in company. Curiosity or convenience prompts men to accost; good-will or intimacy, to salute business or social communication, to address."—CRABB.

120. 'What this place might be'—Noun sentence, obj. of *inquired*. The direct question would be "What place may this be?" an idiomatic way of asking "what place is this?"

122. 'My former rhyme'—*i. e.*, the first part of this poem. REHEARSED—This word is compounded of *re*, and *hear*, to cause to hear, relate and recite. Here used in the last meaning. Cf. CRABB'S *Village*, Part I. l. 10 :—

"No shepherds now, in smooth alternate verse,
 Their country's beauty or their nymphs rehearse."

"A jolly place," said he, "in times of old !
But something ails it now : the spot is curst.

"You see these lifeless stumps of aspen wood— 125
Some say that they are beeches, others elms—
These were the bower ; and here a mansion stood,
The finest palace of a hundred realms !

"The arbour does its own condition tell ;
You see the stones, the fountain, and the stream : 130
But as to the great Lodge ! you might as well
Hunt half a day for a forgotten dream.

"There's neither dog nor heifer, horse nor sheep,
Will wet his lips within that cup of stone ;
And oftentimes, when all are fast asleep, 135
This water doth send forth a dolorous groan.

123. '*A jolly place*'—Supply *this was*. JOLLY—Gay, cheerful. The word is now generally used in the sense of boisterously gay. 'It was a place of great mirth and pleasure in ancient times, said the shepherd.'

123—24. A familiar quotation.—BARTLETT.

124. AILS—Pains. From the A. S. *eglan*, to feel pain. It is always used with some indefinite terms such as *something, nothing, what &c.* 'Something is wrong with it now.'

125. STUMPS—A tree having only a part of the trunk left standing. We are told in line 109 that these trees had lost both their arms and head, i. e., their branches and the upper part of the upright stem. Consequently, only the lower part of the trunk was left, and therefore there were but lifeless stumps.

127. 'These were the bower ;'—These *formed* the bower. Vide line 85-88 and line 58.

128. '*A hundred realms*'—Many countries. Force of expression is gained by the substitution of a particular for a general term. Cf. GOLDSMITH :—

"Look downwards where a *hundred realms* appear."

129. '*The arbour*'—You can see for yourself the state in which the arbour is, with its stumps and fountain, &c., but no trace is left of the great lodge.

131—32. But with reference to the great Building your endeavours to find out any vestige of it would be as ineffectual as the search for a dream forgotten. There exists no trace of it now. LODGE—A pleasure-house attached to a larger house. At the entrance to the grounds of a nobleman's estate there is usually a lodge, where some of the head servants reside.

'*You might as well &c.*'—The completion of the comparison is, *you might as well &c.*, as search to find any traces of it.

132. A familiar quotation.—BARTLETT.

134. '*Wet his lips*'—Quench his thirst, drink out of. Dip his lips for drinking water within that cup of stone which was placed near the spring by Sir Walter.

135—36. '*And...groan*'—And in the silence of the night a melancholy groan, conceived by some to be of the Hart, has been often heard to issue out

"Some say that here a murder has been done,
And blood cries out for blood : but, for my part,
I've guess'd, when I've been sitting in the sun,
That it was all for that unhappy Hart.

140

"What thoughts must through the creature's brain have past!
Even from the topmost stone, upon the steep,
Are but three bounds—and look, Sir, at this last—
O Master ! it has been a cruel leap.

of the water. The superstition concerning aéreal hunters, dogs, deer, &c., was once almost general. The French had a tradition which bore that the apparition of a huntsman, surrounded with dogs was seen in the forest of Fontainebleau. *The Wild Huntsman of Scott* is founded on a similar German tradition.

• 136. '*This water.....groan.*'—An 'example of what Ruskin calls "The Pathetic Fallacy," by which is meant "the attributing to inanimate objects the feelings and passions of animated beings.

DOCK—"The suffix of the third person is *th*, (the root of *the*, *that*) = 'he,' 'that.' As early as the cloventh century *th* was softened to *s*. The former is now archaic."—MORRIS. The poet here affects the old form, although he has just before the modern *does*.—M. J. Ed.

137. MURDER—This word is applied properly only to the slaughter of a human being. Der. Sax. *morther*, murder, *morth*, death, slaughter, akin to Lat. *mors*, death, *mori*, to die; Gr. *brotos*, mortal; Armor. *marv*, *marb*, death; old Pers. and Zend. *mar* Sans. *mri*, to die.—OGILVIE. FAST—Sound. '*Had been done*' i. e. Had been perpetrated.

138. '*And blood ..blood*'—The spirit of the murdered one cries out for vengeance on the murderer. An allusion to *Genesis*, iv. 10. So in *Macbeth* :—
"It will have blood, they say; blood will have blood."

'For my part'—An idiomatic phrase = as far as I am concerned.

139. '*Sitting in the sun*'—Basking in the sunshine at my leisure. *Sun* is here put for 'sunshine.' '*I've guess'd*' = I have thought.

140. '*It was till*'—The dolorous groan and the cattle refusing to drink the water was caused by the fact that here the Hart had died. *That...Hart*—Obj. of 'guess'd.'

141. '*The creature's brain*'—Through the mind or brain of the Hart.

142. EVEN—May be changed into *not only—but also*. Not only are there but three bounds from the lowest stone, but from the topmost there are but three. *Topmost*—The ordinary suffix for the superlative is *est*. In A. S. however there were two suffixes *est* and *ost*. We see the last in such words as fore-m-ost, in-m-ost, out-m-ost, top-m-ost.

143. BOUNDS—"Bound is derived from Fr. *bondir*, to spring, to leap; The original meaning is probably simply to strike, as that of English, *bounce*, which is frequently used in the same sense with 'bound.' The origin seems an imitation of the sounding blow of an elastic body, the verb *bondir* in O. Fr. and Prov., and the equivalent *bonir* in Catalan, being used in the sense of resounding."—WEDGEWOOD. Leaps.

143—144. '*And look,...leap*'—The shepherd addresses the poet, saying O master! look at this last leap taken by the hart; it is a very wide and

And he, perhaps, for aught we know, was born 155
Not half a furlong from that self-same spring.

"Now, here is neither grass nor pleasant shade ;
The sun on drearier hollow never shone ;
So will it be, as I have often said,
Till trees, and stones, and fountain, all are gone." 160

"Grey-headed Shepherd, thou hast spoken well ;
Small difference lies between thy creed and mine :

active verb to *sing* which is governed by the preceding verb *heard* ; *morning* is here an adj. qualifying *carols*.

155. 'For aught we know,'—Is an idiomatic phrase signifying—for any thing that we know ; or, as far as our knowledge goes. *AUGHT*—The word *aught* is a contraction of the Saxon 'a wiht,' (or, a whit,) any creature or thing. *Naught* is a negative of *aught*, and means 'not a whit.' The final 't' in *naught*, *aught*, &c., is neuter, as is the case in Sanskrit and Zend, e. g., *tat*, that, *yat*, which, *kat* (Zend) which ? So in *what*, *whit*, &c.—HOWARD'S *English Grammar, Part Accidence*.

156. 'Not...spring'—i. e., the birthplace of the hart was not half a furlong distant from that very identical spring where the animal died. *SELF-SAME*—Equivalent to *very same*, and is used as an adjective.—CASSERL'S *Educational Course*. The expression *self-same* is therefore tautological. "The word *self* which forms the first part of this compound, is by origin an adjective, in the sense=same. In German *selber*=same, in Old English *selve*, and hence the English compound *self-same*. In Old English the word *self* is not inflected for the plural (them-*self*, our-*self*). But in modern English it must be considered a substantive. The compounds with *self* (myself, pl. ourselves, thyself, pl. yourselves) are both nominative and objective ; they are never inflected for the genitive. We may say, 'his own *self*,' 'one's own *self*,' 'their own *selves*, &c.,—but not *his-self* and *their-selves*. The compound *self-same* is demonstrative and is used with or without a substantive.—HOWARD'S *Grammar, Part Accidence*. Cf. 'The *self-truth*,' 'the same *self time*.'

"With self-same hand, *self* reasons, and *self* right."—SIR. T. MORE.

157. 'Now'—At the time when the shepherd is supposed to narrate his tale.

158. 'The sun...shone,'—i. e., this hollow dale is perhaps the most gloomy or dismal place on earth.

159—60. 'So...gone.'—I have often said, (continued the shepherd) that this place will ever remain dismal to the end of time or the destruction of the world, when trees, stones, and fountains will all be destroyed.

160. 'Till trees and stones, &c.'—Till there is no vestige left of what the guilty knight designed to last for ever.

162. The poet having heard the tale of the shepherd who concluded his narrative in the stanza immediately preceding this, now in his turn addresses the shepherd, saying—"O old shepherd ! I am nearly of the same belief or opinion with thee on the subject on which thou hast spoken so well." *SMALL*—Almost none. *Small* here has the same force as *little* without

This Beast not unobserved by Nature fell;
His death was mourned by sympathy divine.

"The Being, that is in the clouds and air, 165
That is in the green leaves among the groves,

the article. When *little* is used without the indefinite article before it, it means almost none. When it has the article, it means a considerable quantity. Similarly with *few*, e. g., '*Few* were present,' which means *almost none* were present, whereas '*a few* were present' means a considerable number was present. CREED—From Lat. *credo*, I believe. Hence that in which one believes.

163. '*Not unobserved*.'—Not only '*observed*,' but '*observed carefully*.' 'This Beast not unobserved &c.'—See note above. Wordsworth delighted to entertain a belief in a "continuous sympathy throughout creation and in the wholeness and unity of the world." NATURE—Here signifies the Author of Nature, *natura naturans*, as in the sentence, *Nature* hath made man partly corporeal and partly immaterial.

163—4. '*This Beast...divine*.'—The death of this innocent hart in cold blood, was noticed and mourned by God whose universal sympathy or mercy extends equally to all his creatures.

We have a nearly similar sentiment in the following couplet of Alexander Pope:—

"Who sees with equal eye as God of all,
A hero perish, and a sparrow fall, &c."

164. Though the Hart had no mourners among men, though no body on earth was affected by its death, yet the Great one in heaven felt its loss.

165. '*The Being &c.*'—Cf. COWPER:—

"—————There lives and works,
A soul in all things, and that soul is God."

The question has often been asked how far Wordsworth was a religious poet: that he was a religious man no one doubts. In his earlier poems, especially, as in '*Tintern Abbey*,' and others, men have pointed to passages, and said, these are in their tendency Pantheistic. The supposition that Wordsworth ever maintained a Pantheistic philosophy, ever held a deliberate theory of the Divine Being as impersonal, is contradicted both by many an express declaration of his own and by what is known of his life. But it is none the less true that, though he never held the Pantheistic doctrine, the presence of nature, when he was in the heyday of imagination, stirred in him what is called the Pantheistic feeling in its highest and purest form. The subject is a deep one, and to do it justice would require not a few sentences but a volume. The truth seems to be that the outward world which to commonplace minds is no more than a piece of dead mechanism, is in reality full of a vast all-pervading life which is very mysterious. Not to be grasped by the formulas of science, this life is apprehended mainly by the imagination, and by those men most deeply, in whom imagination is most ample and profound. Possessing this faculty, larger in measure, and more genuine in quality, than any man since Shakespeare, Wordsworth felt with proportionate intensity the life which fills all nature. In her presence he felt in some measure, as only the first fathers of the Aryan race in the world's infancy felt, the

"Something far more deeply interfused,
Whose dwelling is the light of setting suns,

Maintains a deep and reverential care
For the unoffending creatures whom he loves.

"The pleasure-house is dust:—behind, before,
This is no common waste, no common gloom;
But Nature, in due course of time, once more
Shall here put on her beauty and her bloom.

170

"She leaves these objects to a slow decay,
That what we are, and have been, may be known;

And the round ocean, and the living air,
And the blue sky, and in the mind of man;
A motion and a feeling that impels
All thinking things, all objects of all thought,
And rolls through all things."

Comparative mythology is only now deciphering traces of the primeval intuitions of a something Divine in nature, traces which lie far down in the lowest layers of the world's early religions. And those who study these things have found in no other modern poet so many thoughts yielding glimpses into that morning feeling for Nature which seems to have vanished with the world's childhood.—PROFESSOR SHAIRP.

165—68. '*The Being...loves.*'—The omnipresent God, who is in the clouds, the air, and the green leaves of trees in groves, has a profound affectionate regard for all his harmless creatures.

166. '*Among the groves*'—Shairp notices the strange power there is in Wordsworth's simple use of prepositions. The star is *on* the mountain top; the 'silence' is *in* the sky; the 'sleep' is *among* the hills; the 'gentleness of heaven is *on* the sea'—M. J. Ed.

167. '*A deep and reverential care*'—Cf. St. *Matthew*, x. 29.

167—8. He keeps a constant watch over them, and of consequence he who wrongs them, wrongs the House of God, and draws His vengeance upon him.

168. "For the unoffending creatures &c."—In scanning this line, the 'e' in 'the' must be elided before the initial vowel in 'unoffending.' *Whom*—By employing *whom* in this place, Wordsworth seems intentionally to put the lower animals on a kind of equality with man.

Cf. SCOTT:—

"God's meanest creature is his child."

169. '*Is dust*'—Is in ruins.

169—70. The pleasure-house is entirely reduced to dust and the work of ruin and desolation before and behind the mansion has not been slight.

171—72. But those objects of nature,—alluding to the withered trees,—shall again be renovated, and clad in verdure.

172. '*Put...bloom*'—Trees and flowers shall grow here again. BLOOM—The root is A. S. *blōvan*, to blow, blossom. The word *bloom* is a contracted form of 'blossom' as *balm* of 'balsam.' Trench says:—"*Bloom* is a finer and more delicate efflorescence even than *blossom*; thus the '*bloom*,' but not the '*blossom*' of the cheek."

But, at the coming of the milder day,
These monuments shall all be overgrown. 175

"One lesson, Shepherd, let us two divide,
Taught both by what she shows, and what conceals;

173—74. These objects, Nature has to ruin designed only to show in what our present state differs from the past; whether we have improved in grace or otherwise, &c. Dryden has applied the same remark in the case of unfortunate men. He says:—

"Those whom God to ruin design'd
He fits for fate and first subdues their mind," &c.

174. "That what we are, and have been,"—That we are but dust, and our proudest works are vain. The present ruins declare how foolish was their former magnificence. *What...been*,—Noun sentenced, subject of 'may be known.'

175. '*At the coming*'—As the warm weather approaches. '*The milder day*'—"The belief in the degrading moral effect of what is called 'civilization' was primary article of Wordsworth's creed." Throughout his poems, we find constant longings for this *milder day*, "a better time, more wise desires and simpler manners."

In the *Recluse*, speaking of the fictions of the ancient poets regarding the Golden Age and the Elysian Fields, he asks why should these stories be

"A history only for departed things
Or a mere fiction of what never was,
For the discerning intellect of man,
When wedded to this godly universe
In love and holy passion, shall find these
A simple produce of the common day."

176. '*These...overgrown*'—For man will have learnt the lesson they are intended to teach.

177—80. The poet in this stanza instructs mankind in general in the lesson of universal kindness to all animated creatures.

177. 'Let us two divide,'—Let both of us learn this one lesson from what we have seen here.

178. '*Taught...conceals*'—Instructed by what nature discloses to and what she hides from the eyes of man. SHE—Nature. What Nature conceals should teach us humility, and incite us to a reverent search for knowledge. Cf:—

"—————he learned
In oft recurring hours of sober thought
To look on Nature with a humble heart,
Self-questioned where he did not understand,
And with a superstitious eye of love."—*The Excursion*.

Perhaps Wordsworth may imply in this passage that Nature conceals from us how near the lowest animals are in their affections and feelings to ourselves.

Professor Shairp says of Wordsworth, that his special work was to be "in the world of nature a revealer of things hidden, the sanctifier of things common, the interpreter of new and unsuspected relations, the opener of

Never to blend our pleasure or our pride
 With sorrow of the meanest thing that feels." 180

another sense in men ; in the moral world, to be the teacher of truths hitherto neglected or unobserved, the awaker of men's hearts to the solemnities that encompass them,"—M. J. Ed.

179—80. *Never...feels*—In app. with *lesson*. 'Never to cause suffering or sorrow to the meanest animal on the earth, in order that we may gratify either our own pleasure or our own pride.'

Thus Scott says in one of his ballads from the German :—

"The meanest brute has rights to plead,
 Which, wrong'd by cruelty, or pride
 Draw vengeance on the ruthless head."

Bartlett observes these two lines to be a familiar quotation.

THE PET LAMB.

A PASTORAL.

THE due was falling fast, the stars began to blink ;
I heard a voice ; it said, 'Drink, pretty creature, drink !'
And looking o'er the hedge, before me I espied
A snow-white mountain lamb, with a maiden at its side.

Nor sheep, nor kine were near ; the lamb was all alone, 5
And by a slender cord was tether'd to a stone ;

METRE.

The Metre of this Poem is Iambic Hexameter, that is, it consists exclusively of Alexandrine lines, like those ending each of Byron's stanzas. But it will be found that the lambuses are also regularly preserved. Thus in line 4 of stanza one, the accent is on *with, maid, at, and side ;* *since* being an hypermetric syllable ; in the same way, the accent is changed in line 3 of stanza second. It is placed on *did, lit, maid, kneel*. In the second line of stanza three, each half of the line begins with an accented syllable, and both these syllables are hypermetric, *i. e., seemed and and*.—*Indian Student*.

1. BLINK—Sax. *blincan*, to shine. Twinkle. This line is descriptive of evening.

2. 'I heard a voice ;'—*i. e.*, the voice of Barbara Lewthwaite—a pastoral maiden, saying—"Drink, pretty creature, drink." 'Drink, pretty creature, drink'!—A familiar quotation.—BARTLET.

3. ESPIED—Discovered or saw at a distance. Der. O. Fr. *espier*, Mod. Fr. *épier* ; this seems certainly 'traceable to O. Lat. *specio*, or *spicio*, to behold, or possibly to its later compound, *aspicio*. If to the former, the (e) of the French would appear to be the initial (e) prefixed to *s* sounds by Celtic nations. Cf. Fr. *école*, Lat. *schola* ; Fr. *étude* ; Lat. *studium* ; Fr. *espérer* ; Lat. *sperare*. The Portuguese of India display this peculiarity strongly.—See MaxMüller, 2nd series, p. 195.

5. KINE—Plural of cow. The mode of forming the plural by adding *en* (or signs representing the same sound) to the singular is peculiar to Anglo-Saxon origin, as oxen, hosen, shoon (from shoe). The Sanskrit for cow is 'go' ; (by Grimm's law) a soft consonant in Sanskrit becomes the corresponding hard consonant in Low German (English). The word is interesting as showing that the animal had been domesticated before the Arian race separated. So daughter, according to Professor MaxMüller, means, little milkmaid. Most of the words of peace are the same in all the members of the Arian family, those of war and of the chase are different in each dialect. The inference is obvious.—STORR. ALONE—See *Hart-Leap Well*, l. 28.

6. TETHER'D—W. *tid*, a chain. Tied or confined with a rope preventing animals from pasturing too wide.

With one knee on the grass did the little maiden kneel,
While to that mountain lamb she gave its evening meal.

The lamb, while from her hand he thus his supper took,
Seem'd to feast with head and ears; and his tail with pleasure shook :
" Drink, pretty creature, drink !" she said in such a tone, [10
That I almost received her heart into my own.

'Twas little Barbara Lewthwaite, a child of beauty rare !
I watch'd them with delight ; they were a lovely pair ;
Now with her empty can the maiden turn'd away ; 15
But ere ten yards were gone, her footsteps did she stay.

Right towards the lamb she look'd ; and from that shady place
I, unobserved, could see the workings of her face ;
If nature to her tongue could measured numbers bring,
Thus, thought I, to her lamb that little maid might sing : 20

" What ails thee, Young one? what? Why pull so at thy cord?
' Is it not well with thee? well both for bed and board?

10. '*Seem'd...ears*;'—In allusion to the keen enjoyment betokened in the incessant motion of head and ears in drinking.—ROBINSON.

12. '*That I almost &c.*'—That I almost felt the same tenderness for the lamb that she did. '*In such a tone*'—In so feelingly a manner and intonation. *ALMOST*—Syns :—That which is begun, and approaches its completion is *almost* done, that which is on the point of being begun is *nearly* begun. A man is *almost* killed who receives so severe an injury that his life is despaired of; a man is *nearly* killed who narrowly escapes an injury which is sure to cause his death. It is *almost* twelve o'clock when the greater part of the twelfth hour has elapsed; it is *nearly* twelve o'clock when it is just on the point of striking twelve. The idea contained in *almost* is incompleteness; the idea contained in *nearly* is imminent action. *Nearly* regards the beginning, and *almost* the end of an act.—GRAHAM.

14. '*They were a lovely pair*'—The child and the lamb looked a very amiable or handsome couple or two companions.

15. CAN—Dan. *kan*, Sax. *canna*, W. *cannu*, or *ganu*, to contain, fr. *gan*, capacity.—OGILVIE. A metal vessel for holding milk.

16. '*Ere ten yards &c.*'—Ere ten yards were passed over; i. e., before she had gone ten yards. *ERE*—See *Vanity of Human Wishes*, 71. 'Her footsteps did she stay' i. e. She stopped. The active verb *stay* governs the noun *footsteps*.

17. '*From that shady place*'—The other side of the hedge.

18. '*The workings of her face*'—The changes of colour and gestures in her countenance, caused by the risings of different feelings in her heart. The feelings expressed in her face.

19. 'Could measured numbers bring'—Could give poetic utterance; i. e., if she could write verse.

21. '*What ails thee*,'—What troubles thee.

- Thy plot of grass is soft, and green as grass can be ;
 ' Rest, little Young one, rest ; what is't that aileth thee ?
 ' What is it thou wouldst seek ? What is wanting to thy heart ?
 ' Thy limbs are they not strong ? and beautiful thou art ! 25
 ' This grass is tender grass ; these flowers they have no peers ;
 , And that green corn all day is rustling in thy ears.
 ' If the sun be shining hot, do but stretch thy woollen chain ;
 ' This beech is standing by, its covert thou canst gain ; 30
 ' For rain and mountain-storms !—the like thou need'st not fear,
 ' The rain and storm are things that scarcely can come here.
 ' Rest, little Young one, rest ; thou hast forgot the day
 ' When my father found thee first in places far away ;
 ' Many flocks were 'on the hills, but thou wert own'd by none, 35
 ' And thy mother from thy side for evermore was gone.

22. 'Is it not well with thee ?'—Hast thou not every thing thou wantest. 'Well both for bed and board?'—Hast thou not a comfortable place to sleep in and plenty to eat. BOARD—Food. Der. Sax. *bord*, banqueting table. *Board* is formed from *broad*, by the metathesis of *r*, as in the following corruptions ; *crub*, for *curb*, *cruds*, for *curds*, *purty* for *pretty*, &c. From the above meaning to *board* (v.) a person is to entertain him at our *board* or table. See the other meanings of the word. (i.) A broad piece of timber ; a table ; the deck or floor of a ship ; a council or commission sitting at the same *board* or table ; as the *Board* of Education. The adverb from this word is *abroad*, on board.—SULLIVAN.

25. 'What is wanting to thy heart ?'—What does thy heart still desire.

26. STRONG—Syns. :—*Strong* is here the generic term, *robust*, the specific. A strong man is able to bear a heavy burden. A robust man bears continual labour or fatigue with ease. There is in robust the idea of roughness or rudeness, which strong does not contain. A strong man may be active nimble, and graceful. An excess of muscular developement, together with a clumsiness of action, excludes these qualities from the robust man. Ploughmen and labourers are robust ! soldiers and sailors are generally strong men.—GRAHAM.

27. PEERS—Equals. ' See *May*, l. 26.

30. COVERT (v.) From the verb 'to cover'—Literally, any thing covered or secret. So any grove or plantation that affords covering or protection ; especially used as the retreat of a fox.—Spot shaded by trees.

31. FOR=As for. 'The like'—Such things.

35. 'Wert own'd by none' i. e., not acknowledged by any sheep as his or her own young one.

37. PITY—Compassion. Fr. *pitid* ; 'piety' from Fr. *piété*, Lat. *pietas*. Neither derivation represents the ordinary meaning of *pietas*, which is as nearly as possible 'sense of duty' ; but each takes one aspect of this idea, and develops it,—duty towards God forming the basis of *piety*, duty towards

- 'He took thee in his arms, and in pity brought thee home :
 'A blessed day for thee!—then whither wouldst thou roam ?
 'A faithful nurse thou hast ; the dam that did thee yeon
 'Upon the mountain-tops no kinder could have been. 40
- 'Thou know'st that twice a day I have brought thee in this can
 'Fresh water from the brook, as clear as ever ran ;
 'And twice in the day, when the ground is wet with dew,
 'I bring thee draughts of milk, warm milk it is and new.
- 'Thy limbs will shortly be twice as stout as they are now, 45
 'Then I'll yoke thee to my cart like a pony in the pough !

one's neighbour lying at the root of pity. In Late Latin *pietas* seems almost to bear the sense of pity.—JEFFERSON.

38. 'A blessed day' i. e., which was a happy day for thee.

39. 'A faithful nurse'—In myself. NURSE—The maiden who undertook to feed and take care of the lamb. Derived from Lat. *nutrio*, to suckle or feed young, we pass to Fr. *nourrir*, and thence to English *nourish*. In the same way, Lat. *nutrix* gives rise to Fr. *nourrice*, and E. *nurse*. From *nourrir* was formed, *nourriture*, which was converted into E. *nurture*, as *nourrice* into *nurse*. DAM, DAME—Lat. *domina*, It. *dama*, Fr. *dame*, a lady. From being used as a respectful address to women it was applied to signify a mother, as sire to a father. Subsequently these terms were confined to the male and female parents of animals, especially of horses.—WEDGEWOOD. Here, mother. YEAN—Bring forth. Plausibly explained as a corruption of *eanian*, *geeanian*, to increase, conceive, bring forth. But it does not appear that *eanian*, *geeanian*, as ever used of any other animals besides sheep, and a far more probable origin may be found in W. *oen*, a lamb, *eyney*, to yeon, to lamb.—WEDGEWOOD. See further notes on *Hart-Leap Well*, l. 39.

39—40. 'The dam...been.' i. e., thy mother that gave thee suck upon the mountain-tops, could not have been kinder to thee than I have been to thee. The nominative of *could have been* is the noun *dam*.

44. 'Draughts of milk'—Milk to drink. DRAUGHTS—This word is apt to be confounded with 'drought,' which is of a quite different origin. *Draught*, a drink comes from the verb to draw. 'Draught'—A game in which moves or drawings are made: hence a *draught*, a sketch or drawing.—Ch. *Ety*. 'Drought' (Pron. *drouit*.) O. E. *drouth*, from A. S. *drugad*, *drygean*; cf. *dry*, *drug*. Perhaps from Lat. *torr-ere*. Comp. Chaucer, *Prol.*, 'C. T.' 2.—"The drought of Marche." Tronch, in his *Sel. Glossy*, remarks, "Many 'draughts' we still acknowledge, but not the 'draught' or drawing of a bow." There is another word similarly pronounced, but different in spelling and meaning—'draft.' As we say, 'draft a letter to the effect.'

46. YOKE—"The Romans made their captives pass under a yoke which consisted of a spear supported transversely by two others placed upright; the word *jugum* or yoke is often used to signify slavery." Der. Goth. *juk*, Ger. *joch*, Lith. *jungas*, the yoke or implement by which a pair of oxen are joined together for the purpose of drawing a plough or waggon. The name is taken from the verb signifying to join. Thus Sans. *yuj*, join; *yuga*, a yoke; a pair, Gr. *zygos*, a yoke; Lat. *jungere*, to join, *jugum*, Fr. *joug*, a yoke.—WEDGEWOOD.

'My playmate thou shalt be; and when the wind is cold
'Our hearth shall be thy bed, our house shall be thy fold.

'It will not, will not rest!—Poor creature, can it be
'That 'tis thy mother's heart which is working so in thee? 50
'Things that I know not of belike to thee are dear,
'And dreams of things which thou canst neither see nor hear.

'Alas, the mountain-tops that look so green and fair!
'I've heard of fearful winds and darkness that come there;
'The little brooks that seem all pastime and all play, 55
'When they are angry, roar like lions for their prey.

'Here thou need'st not dread the raven in the sky;
'Night and day thou art safe,—our cottage is hard by.
'Why bleat so after me? Why pull so at thy chain?
'Sleep—and at break of day I will come to thee again!' 60

—As homeward through the lane I went with lazy feet,
This song to myself did I oftentimes repeat;

48. 'Our hearth...bed'—Thou shalt sleep at our fireside.

50. 'That 'tis thy mother's heart &c.'—That like thy mother thou desirest to wander on the mountains.

51. BELIKE—(Be and like). Probably; most likely; perhaps.

52. '*Dreams of things*'—Idle fancies or whims which are unreal. The noun *dreams* is nominative to the verb *are*.

55. PASTIME—(*Pass and time*.) Literally that which amuses, and serves to pass time agreeably; hence sport. Some derive the word from the Fr. *passe-temps*. In early English it was written *pastance*. On this word Trench writes how Bishop Butler turns it to a good moral purpose; how solemn the testimony which he compels the world, out of its own use of this word, to render against itself, obliging it to own that its amusements and pleasures do not really satisfy the mind and fill it with the sense of an abiding and satisfying joy; they are only 'pastime;' they serve only, as this word confesses, to *pass away the time*, to prevent it from hanging; an intolerable burden on men's hands: all that they can do at the best is to prevent men from discovering and attending to their own internal poverty and dissatisfaction and want.—"This ordinary phrase of Past-time, and passing the time, represents the custom of those wise sort of people, who think they cannot have a better account of their lives, than to let them run out and slide away, to pass them over and to baulk them, and as much as they can to take no notice of them and to shun them, as a thing of trouble-some and contemptible quality." Cf. SHAKESPEARE, *Richard III* :—

"Why I in this piping time of peace,
Have no delight to pass away the time."

57. 'Dread the raven in the sky'—Fear that the raven will pounce upon thee.

58. '*Hard by*'—Near.

61. 'With lazy feet'—Slowly, or with slow steps.

And it seem'd, as I retraced the ballad line by line,
That but half of it was hers, and one-half of it was *mine*.

Again, and once again, did I repeat the song ; .65
'Nay,' said I, 'more than half to the damsel must belong !—
'For she look'd with such a look, and she spake with such a tone,
'That I almost received her heart into my own.'

63. BALLAD—The word *ballad* is derived from a Greek word meaning to throw—'to throw the leg about'—a meaning especially common in Sicily and Magna Græcia—came from the Low Latin *ballare* to hop, dance. Cf. English 'ball, ballet.' Perhaps it was not till after the middle of the last century that *ballad* acquired what is now its general meaning, viz., a narrative piece. Originally it meant a song to be sung while dancing. Johnson in his Dictionary gives no special sense. Formerly it denoted a song of any kind, as in *As You Like It*, II.^{vii}. 148 :—

"———And then the lover
Sighing like furnace, with a woeful *ballad*,
Made to his Mistress' eyebrow."

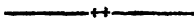
Older writers call *Solomon's Song* the *Ballet of Ballettes*. Chaucer speaks of the birds singing *ballads and lays* (*Dreame*.)

64. 'That but half &c.'—That it owed its origin partly to what the maiden had said and done, and partly, to the poet's own thoughts.—ROBINSON.

66. DAMSEL—A young unmarried female. See *Hart-Leap Well*, l. 60.

67. 'For she look'd &c.'—The thoughts and words of the poem were almost entirely suggested by the looks and words of the maiden.

68. 'That...own.' i. e., when I sung the ballad, the girl's heart entered into my heart ; in other words, my feelings on the subject were the same as those of the village girl.



TO THE CUCKOO.

CRITICISMS.

This poem has an exaltation and a glory, joined with an exquisiteness of expression, which place it in the highest rank amongst the many masterpieces of its illustrious Author.—PALGRAVE.

This lyric, notwithstanding its ethereal imaginative beauty, was stigmatised as affected and ridiculous, by the blindness of contemporary criticism. Of all his own poems it was Wordsworth's favourite. The first appearance of the *Cuckoo* recorded in White's *Selborne* is April 7. The name of the bird is in every known language derived from the note.—TURNER.

Some elegant lines on the same subject, by the Scottish poet, Logan, may be found in *Select Poetry for Children*, p. 7. The above poem is of a higher order than Logan's—though scarcely superior in point of interest and execution—because it is more suggestive, that is, awakens a less obvious train of thought, though when pointed out, not less natural and pleasing. Many hear the cuckoo and are pleased with that well-known note, which is so associated with the return of spring;—Wordsworth hears it and is reminded, in addition, of “the golden time”—The spring-tide of his youth—when the bird was first an object of intense interest to the boy.—PAYNE.

O BLITHE new-comer ! I have heard,
I hear thee and rejoice :
O Cuckoo ! shall I call thee bird,
Or but a wandering Voice ?

2. REJOICE—The words *rejoice* and *enjoy* were not distinguished from each other when Wickliffe wrote, nor till sometime later.—TRENCH, *Sel. Glossy*. Again in his *Study of Words*, he observes that “the innermost distinctions between the Greek mind and the Hebrew reveal themselves in the several salutations of each, in the ‘Rejoice’ of the first, as contrasted with the ‘Peace’ of the second. The clear, cheerful, world-enjoying temper of the Greek embodies itself in the first; he could desire nothing better or higher for himself, nor wish it for his friend, than to have *joy* in his life. But the Hebrew had a deeper longing within him, and one which finds utterance in his ‘Peace.’ It is not hard to perceive why this latter people should have been chosen as the first bearers of that truth which indeed enables truly to *rejoice* but only through first bringing *peace*; nor why from them the word of life should first go forth. It may be urged, indeed, that these were only forms, and so in great measure they may have at length become; as in our ‘good-bye’ or ‘adieu’ we can hardly be said now to commit our friend to the Divine protection; yet still they were not such at the first, nor would they have held their ground, if ever they had become such altogether.

4. Wordsworth, in his essay prefixed to the edition of 1815, takes the concluding two lines of this stanza as an instance of the power of imagination.

“ Shall I call thee bird,
Or but a wandering voice ?”

While I am lying on the grass, 5
 Thy twofold shout I hear;
 That seems to fill the whole air's space,
 At once far off and near.

Though babbling only to the vale
 Of sunshine and of flowers, 10
 And thou bring'st unto me a tale
 Of visionary hours.

Thrice welcome, darling of the Spring!
 Even yet thou art to me
 No bird, but an invisible thing, 15
 A voice, a mystery;

"This concise interrogation characterises the seeming ubiquity of the voice of the Cuckoo, and dispossesses the creature almost of a corporeal existence; the imagination being tempted to this exertion of her power by a consciousness in the memory that the cuckoo is almost perpetually heard throughout the season of spring, but seldom becomes an object of sight."—TURNER.

4—5. A familiar quotation—BARTLETT.

6. 'Twofold shout'—Cuc-koo. Payne reads this line thus:—
 "Thy loud note smites my ear!"

7. THAT—Payne reads 'it.' The whole air's space' i. e., the whole atmosphere.

7—8. Another reading of these lines is:—
 "From hill to hill it seems to pass,
 At once far off and near"—

This is the reading of the later editions.

9. BABBLING—From Hebrew *Babel*, where confusion of tongues first arose—hence to *babble* is to talk confusedly and inarticulately. There is much beauty in the use of the word here. Thou babblest—confusedly talkest—to the vale, but to me thy language is distinct and definite, reminding me of my early ears,—which appear, as it were in a vision, and are here called "visionary hours."—PAYNE. "I hear the babbling to the vale" is Payne's reading.

10. OF—About.

12. 'Visionary hours'—Past times summoned up by memory and imagination.—TURNER.

13. WELCOME—Der. A. S. *wilcumian*, literally, well come. The composite parts of the word are *well* and *come*, hence arises the confusion into which some inelegant writers and readers of mediocre knowledge generally fall, in writing this word with double 'l.' When the two elementary parts underwent the process of composition, the one l. is dropped. 'Darling'—So *witling*, *Frau-lein*. See notes on the word *Vanity* of *Human Wishes*, l. 13.

14. YET—When I am grown up to a man.

18. LISTENED—Syns.: *Attend* is a mental action; *hearken* both corporeal and mental; *listen* simply corporeal. To attend is to have the mind

'The same whom in my school-boy days
I listen'd to; that Cry
Which made me look a thousand ways
In bush, and tree, and sky. 20

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still long'd for, never seen!

And I can listen to thee yet; 25
Can lie upon the plain
And listen, till I do beget
That golden time again.

O blessèd bird! the earth we pace
Again appears to be 30
An unsubstantial, fairy place;
That is fit home for Thee!

engaged in what we hear; to hearken and listen are to strive to hear. People attend when they are addressed; they hearken to what is said by others; they listen to what passes between others.—CRABBE.

23. HOPE *i. e.*, something hoped for.

25. YET—Though I am in manhood.

26. PLAIN—Lat. *planus*, plain. Opposed to *highland* when used as a noun. Observe that this word is used in four distinct parts of speech.

(1.) Plain—*adj.*—Ordinarily means, simple, manifest.

(2.) Plain—*n.*—An open field.

(3.) Plain—*adv.*—In a plain manner.

(4.) Plain—*v.*—To level, complain (*obs. or poet.*)

This is etymologically the same word as *Plane*.

27. 'Till...again' *i. e.*, until I fancy myself young again. BEGET &c.—Recall, and as it were create anew, the scenes of boyhood. This faculty, which the mind possesses of reviving a train of scenes and circumstances, long past, on the recollection of some one of them, is usually called the *association of ideas*—the above poem is a pleasing illustration of the phenomenon. Akenside (in his *Pleasures of Imagination*) thus refers to it:—

"A song, a flower, a name, at once restore
Those long-connected scenes where first they moved
The attention."

32. 'Fit home &c.'—The vision of the "golden time" so fills the mind, that the earth seems to change into a fairy place, well suited to the mysterious and unreal character fancifully attributed to the Cuckoo.—PAYNE.

For the feeling of this poem, compare Wordsworth's *Lines to a Rainbow*. Wordsworth's *Cuckoo* may be ranked with Shelley's *Skylark* and the *Nightingale* of Keats.

LINES,

COMPOSED A FEW MILES ABOVE TINTERN ABBEY,
ON REVISITING THE BANKS OF THE WYE DURING A TOUR,

JULY 13, 1798.

CRITICISMS.

This poem was begun after leaving Tintern Abbey, during a tour that Wordsworth made in the summer of 1798, on the banks of the Wye, and was completed in the next five days, but not written till the Poet reached Bristol, from whence he had started. The Abbey was founded in the 12th century. "Tintern Abbey" is, in many respects, one of the most characteristic of Wordsworth's poems.—COLLINS' *School Classics*.

The connection of thought through the poem may be briefly stated thus:—

After five long years the poet once more looks upon the sylvan Wye. Nor, during that absence among far other scenes, has the memory of a spot so beautiful and quiet ever left him. Nay more, it may be that to the unconscious influence of those beautiful forms he owes the highest of his poetic moods—that mood in which the soul transcends the world of sense, and views the world of being, and the mysterious harmony of the universe. He believes that this is so; at least he knows how often the memory of this quiet beauty has cheered the dreariness of life, and soothed its fever.

And now he once more stands beside the real scene of his dreams, and his present sensations mingle with his past, not without a painful feeling that the past has in a measure faded, and belongs to his former self, yet feeling that the joy of the present moment will recur through years to come.

For although he is no longer his former self,—no longer feels the same all-sufficing passion for the mere external forms and colours of Nature, is no longer filled with the same gladness of mere animal life, yet Nature has not forsaken, but only fulfilled her kindly purpose towards her worshipper. Taught by her, he has reached a more serene and higher region; higher because more human in its interest, more thoughtful in its nature, more moral in its object.

And even if he had not reached this higher mood, none the less by sympathy with his sister could he feel the joys of his former self. That she should now be as he was then is his wish and prayer; for doubtless she too will be led by Nature, who never leaves her task incomplete, to the higher and more tranquil mood which is the ripe fruit of former flowers. And so, whatever sorrows might befall her in after times, both he and she could with joy remember that Nature by such scenes and by his aid had wrought in her an unfailing source of comfort.—TURNER.

FIVE years have pass'd; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain springs

1. 'Five Years'—In 1793, after his return from France, Wordsworth made an excursion on foot over Salisbury Plain, through Bristol and Tintern, up the Wye, and so to North Wales.

3. *Seq.* The Wye, between Monmouth and its junction with the Severn at Chepstow, flows between steep and beautifully-wooded hills. The bed

With a sweet inland murmur.*—Once again
 Do I behold these steep and lofty cliffs, 5
 Which† on a wild secluded scene impress
 Thoughts of more deep seclusion; and connect
 The landscape with the quiet of the sky.
 The day is come when I again repose
 Here, under this dark sycamore, and view 10
 These plots of cottage ground, these orchard tufts,

of the river is rocky, and the fall is so rapid that the tide only penetrates a few miles from the mouth.

"There twice a day the Severn fills,
 The salt sea-water passes by,
 And hushes half the babbling Wye,
 And makes a silence in the hills.

* * * * *
 The tide flows down, the wave again
 Is vocal in its wooded walls."
 * * * * *

—TENNYSON, *In Mem.*

4. 'Soft inland murmur'—Soft murmur of an inland stream.

6—7. 'Impress thoughts &c.'—Make it appear to you that your thoughts are more secluded.

7—8. 'And connect...sky.'—These lines are very characteristic.

8. LANDSCAPE—The second syllable is cognate with *shape*, *scip*, *scoop*, *skiff*; the Gr. *scapto*—A. S. *scipe*, manner—As we have *lordship*, so *landship*, whence *landscip*, and thence *landscape*. The word at first meant the shape or aspect of any portion of land which the eye can see at once; hence used very often for a picture of this portion. Earle (*Philology of the English Tongue*,) says that we have borrowed the word from the Dutch painters.

Dean Trench observes thus on the word:—"The second syllable in *landscape* or *landscip* is a solitary example of an earlier form of the same termination which we meet in *friendship*, *lordship*, *fellowship*, and the like. As these mean the manner or fashion of one friend, of a lord, and so on, so *landscape*, the manner or fashion of the land, and in our English, this rather as the pictured or otherwise imitated model, than in its very self. As this imitation would be necessarily small, the word acquired the secondary meaning of a *compendium*."

10. SYCAMORE—Gr. *sukomoros*—*sukon*, a fig, and *moron*, the mulberry. The fig-mulberry, an Egyptian kind that bears its fruit on the branches, and has leaves like the white mulberry.—OGILVIE.

11. PLOTS—Patches; plats. Originally an onomatopoeia for the fall of liquid, then any flat surface, such as is taken by spilt liquid. Cf. 'spot,' for a similar change of meaning 'Plot' in the sense of 'contrive,' 'scheme,' is taken from the image of making out a 'plot' or plan of a building.

* The river is not affected by the tides a few miles above Tintern.

† In Collins' Series and in Turner's Edition we have *That* instead of *Which*.

Which, at this season, with their unripe fruits,
 Are clad in one green hue, and lose themselves
 Among the woods* and copses, nor disturb
 The wild green landscape. Once again I see 15
 These hedge-rows, hardly hedge-rows, little lines
 Of sportive wood run wild; these pastoral farms
 Green to the very door; and wreaths of smoke
 Set up, in silence, from among the trees
 .With some uncertain notice, as might seem, 20
 Of vagrant dwellers in the houseless woods,

ORCHARD.—A. S. *ort* or *wort*, vegetable, and *yard* or *yard*. The word has become specialised into a yard or enclosure of trees, usually apple-trees, although 'cherry-orchard' is still in use.—TURNER. Craik remarks:—"It is probable that the words *Orchard* and *Garden* were commonly understood in the early part of the seventeenth century in the 'senses which they now bear, but there is nothing in the etymology to support the manner in which they come to be distinguished. A *Garden* (or *yard*, as it is still called in Scotland) means merely a piece of ground girded in or enclosed; and an *Orchard* (properly *Ortyard*) is, literally, such an enclosure for *worts*, or herbs. At one time *Orchard* used to be written *Hortyard*, under the mistaken notion that it was derived from *hortus* (which may, however, be of the same stock)." TURRS—Clusters of fruit-trees; clumps.

12. 'At this season'—Summer. SEASON—According to Diez from Lat. *statio*, through Fr. *saison*. Others derive the word from Lat. *statio*. Cf. Eng. Stage in the sense of a fixed division or period, Fr. *etage*.—JEFFERSON.

13. 'One green hue' i. e., a single or the same hue of green. 'Lose themselves' i. e., are not seen.

13—14. Trench reads, 'Mid groves and copses. Once again I see'

COPSES—Woods. A correspondent of the celebrated *Notes and Queries* says:—"The word 'coppice' or 'copse,' I consider to be derived from the French word *couper*—to cut, which is again derived from Lat. *colaphus*, a fist; blow; these thickets were kept for cutting periodically for firewood in the shape of fagots or pavins or for making charcoal. In Essex the word is still found as *coppy*." The word contains the same root as the Gr. *kopto*, to cut.—Hence a little wood, underwood or brushwood. It must not be confounded with 'corpse' etymologically different. 'Corps' (pron. *kore*) a body of men (Mil. term). 'Corpse'—a dead body. Both these last mentioned words are derived from Lat. *corpus*, a dead body. 'Corpse' was formerly written as 'corps'

17. SPORTIVE—Playful. The effect of the epithet is to half personify 'wood.' 'Pastoral farms' i. e., sheep farms.

19. 'In silence'—The silence is made noticeable by the human life, implied by the smoke, but of which there is no other sign.

20. 'Uncertain notice'—Doubtful intelligence.

21. VAGRANT—Lat. *vagare*, to rove or wander; *vagus*, moving up and down, wandering, inconstant.—WEDGWOOD. Wandering. 'Vagrant dwellers' i. e., the Gypsies, &c. 'Of vagrant dwellers' i. e., fire being lighted by the Gypsies or wanderers.

* Some editions have 'Mid the woods &c.

Or of some hermit's cave, where by his fire
The hermit sits alone.

These beauteous forms*

Through a long absence have not been to me
As is a landscape to a blind man's eye : 25
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart ;
And passing even into my purer mind 30
With tranquil restoration :—feelings too
Of unremember'd pleasure ; such, perhaps,
As have no slight or trivial influence†

22. HERMIT—Through O. Fr. *hermite*, Lat. *eremita*, from Gr. *eremos*, desolate. The form without 'h' is found occasionally, as in Milton, *Par. Reg.*, IV. 8.—JEAFFRESON.

'Or of some hermit's &c.'—Supply 'it might seem' after 'or.'

26. "Full little do men think what solitude is, or how far it extendeth ; for a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal where there is no love."—BACON, *Essay on Friendship*.

DIN—The loud rumbling sound. Speaking of it Shakespeare says,—

"Oh 'twas a *din* to fright a monster's ear ;
To make an earthquake : sure it was the roar
Of a whole herd of lions."—*Tempest*.

It is connected with *dun*.

27. THEM—These beauteous forms.

28—9. '*Sensations sweet... heart* ;'—This is a familiar quotation.—BARTLETT.

29. Seq. Of:—"My eyes are dim with childish tears,
My heart is idly stirred ;
For the same sound is in my ears,
Which in those days I heard."

—WORDSWORTH, *The Fountain*, 29—32.

Also,—“I wandered lonely as a cloud.”—The last stanza.

30. '*And passing &c*' i. e., fills my mind with peaceful sweet thoughts.

31. Supply 'I have owed' before 'feelings.'

32. '*Unremember'd pleasure*'—Pleasures received from our moral and intellectual nature do not pass away with their occasion, or even with the remembrance of their occasion, but have a permanent, if unconscious, effect upon all after life.—TURNER. Supply 'I have owed' before 'such.'

33. '*As have &c.*'—As have influenced my every action, or have influenced very greatly. TRIVIAL—Of little worth or importance. Trench says,—

* Some editions read the couplet thus :—

"Though absent long,
These forms of beauty have not been to me"

† Some editions read the line thus :—

"As may have had no trivial influence."

On that best portion of a good man's life,
 His little, nameless, unremember'd acts 35
 Of kindness and of love. Nor less, I trust,
 To them I may have owed another gift,
 Of aspect more sublime; that blessed mood,
 In which the burthen of the mystery,
 In which the heavy and the weary weight 40
 Of all this unintelligible world
 Is lighten'd;—that serene and blessed mood,
 In which th' affections gently lead us on,—
 Until, the breath of this corporeal frame,

This is a word borrowed from the life. Mark three or four persons standing idle at the point where one street bisects at right angles another, and discussing there the worthless gossip, the idle nothing of the day; there you have the living explanation of *trivial*, *trivialities*, such as no explanation which did not thus root itself in the Etymology would ever give you, or enable you to give to others. For you have there the *tres vici*, the *trivium*; and *trivialities* properly mean such talk as is holden by those idle loiterers that gather at these meetings of three roads."

34—6. 'That best portion...love.'—This is a familiar quotation.—BARTLETT.

35. ACTS—In opposition to 'that best portion.'

38—42. 'That blessed mood...is lightened;'—Mr. Bartlett observes this passage to be a familiar quotation.

38. '*Aspect more sublime*' &c., of a loftier nature. *Aspect* or appearance is put for quality or nature. *SUBLIME*—Lat. *sublimis*, literally, on high. The word is used more often in its figurative sense *grand*. The verb from this adjective is to *sublime*, meaning to raise or elevate by heat, or properly to refine by chemical action. Supply 'namely' before that. *MOOD*—Frame of mind. This word is used in two senses. (1.) *Mood*=temper; (2.) the same word as *mode*, Lat. *modus*, which is based, as it is supposed, on the same root—(Sans. *ma*, to measure) that appears in Gr. *metron*, Lat. *metiri*, part. *mensus*, *mensura*; Fr. *measure*, E. *measure*. This same word is a technical term of grammar and logic.

39. *MYSTERY*—Gr. *mysterion*, the secret worship of a deity, a secret thing, *mystes*, one initiated, fr. *muléo*, to initiate into the mysteries, fr. *muo*, to close, to shut; Sans. *mu*, to bind, to close. Literally that which is closed or concealed, so that we can not reach it, hence something above human intelligence.

40. *WEARY*—Wearisome, making weary.

43. *AFFECTIONS*—The beautiful and noble part of our emotional nature, not merely affection in the sense of 'love.'—TURNER.

44. '*The breath &c.*'—The construction of the sentence is:—'The breath... suspended' is absolute or pendent.—Being unconscious of every thing physical. *CORPOREAL*—Syns.:—*Corporeal* is only employed for the animal frame, in its proper sense; *corporeal* is used for animal substance in an extended sense; hence we speak of corporeal sufferance and corporeal agents. *Corporeal* is distinguished from spiritual.—CRABBE.

And even the motion of our human blood, 45
 Almost suspended, we are laid asleep
 In body, and become a living soul :
 While with an eye made quiet by the power
 Of harmony, and the deep power of joy,
 We see into the life of things. 50

If this

Be but a vain belief, yet, oh ! how oft,
 In darkness, and amid the many shapes
 Of joyless daylight ; when the fretful stir
 Unprofitable, and the fever of the world,
 Have hung upon the beatings of my heart, 55
 How oft, in spirit, have I turned to thee,

45. '*The motion...blood*' i. e., the pulse.

47—8. '*We are laid...soul* : '—We are unconscious of the body and our soul is only active.

48. '*An eye*'—A soul. '*Made quiet*'—Soothed. The feeling that "this unintelligible world" is yet the work of a spirit "working harmoniously through the all," and the intense joy produced 'by the energy of the poet's highest powers' freed from the bonds of sense, give, in the first place, a quiet undisturbed by doubt or by the "passing shows of being," and secondly, and as a consequence, a perception of the highest and truest life, viz., that in things which individualises them in the mind of a great poet.—TURNER.

50. '*We see &c.*'—We understand their 'true nature.

50—51. '*If this &c.*'—If this blessed mood be not due to the impressions by the scene of the Wye. 'If this which I believe, but cannot prove, be false ; i. e., if the memory of these 'beauteous forms' and these 'unremembered pleasures' have no part in including such an ideal and lofty mood, yet I at least know and may describe my conscious memories and actual visions.'—TURNER.

52—53. '*Many shapes...daylight*'—Many kinds of unhappy days. '*Joyless daylight*'—Daylight which yet brought no joy. FRETFUL—Restless. The original meaning of the word *fret* was to eat, as in the phrase "the moth that *fretteth* a garment," and is still seen in Ger. *fressen*, to eat. *Fret* to adorn, is an entirely different word.—SMITH. On this word Trench remarks in his *Sel. Glossy*. thus :—"This, the A. S. *fretan*, the Ger. *fressen*, to eat, is with us restricted now, though once it was otherwise, to the eating of the heart through care, according to an image which we all can only too well understand." '*Stir*' here means 'bustle.'

53—55. '*The fretful stir...heart*,'—A familiar quotation.—BARTLETT.

53. '*Fretful stir unprofitable*'—A favourite order of words with Milton.

54. FEVER—Care. '*And the fever of the world*,'—Cf :—

"Duncan is in his grave
 After life's fitful fever he sleeps well."

—SHAKESPEARE, *Macbeth*, iii. 2, 22.

55. '*Hung upon*' i. e., oppressed.

O sylvan Wye ! Thou wand'rer through the woods,
 How often has my spirit turn'd to thee !
 And now, with gleams of half-extinguish'd thought,
 With many recognitions dim and faint, 60
 And somewhat of a sad perplexity,
 The picture of the mind revives again :
 While here I stand, not only with the sense
 Of present pleasure, but with pleasing thoughts
 That in this moment there is life and food 65
 For future years. And so I dare to hope, .
 Though changed, no doubt, from what I was when first
 I came among these hills ; when like a roe
 I bounded o'er the mountains, by the sides
 Of the deep rivers, and the lonely streams, . 70
 Wherever Nature led : more like a man
 Flying from something that he dreads, than one
 Who sought the thing he loved. For Nature then
 (The coarser pleasures of my boyish days,

57. SYLVAN—See *Hart-Leap Well*, l. 87.

59. Supply 'that I have come back again' before 'with gleams &c.' '*Half-extinguish'd thought*'—The image is that of a half-extinguished fire that shoots when stirred into a fitful blaze. The thoughts are not now so vivid as they were at the time when we actually found the scene, yet there were some traces left in the mind.

61. '*Sad perplexity*'—*Sad* because 'perplexed' or confused.

62. 'The picture of the mind' i. e., the ideal picture drawn from the poet's former visit, and cherished during five years' absence.—TURNER. '*The picture...again*'—The impressions produced by the scene do now again arise.

65. '*Life and food*'—The source of pleasure. Cf. *Lines on Pease Castle*, 21.

66. *So*—Refers to the previous line. .

67. Supply 'I am' before 'changed.' CHANGED—Fr. *changer*, E. *change*, come from Low Lat. *cambiare*, through It. *cambiare*, *cangiare* (Diaz).—SMITH. Syns.—To *alter* is to make some difference in a thing or person ; to *change* is to substitute one thing for another. Those persons are altered whom we have difficulty in recognising ; those persons are changed whose features we cannot recognise after a lapse of time. To alter a dress is to make it in some respect different ; to change a dress is to take one off and put another on.—GRAHAM.

71. '*Wherever Nature led*'—I was led by the natural impulse. Cf.:—
 "He was overpowered

By nature"—*Excursion*, i. 202.

The whole of the passage in the *Wanderer* beginning—

"So the foundations of his mind were laid,"
 should be carefully compared with the present poem.

73. THEN—When I visited first. 'For nature then to me was all in all'
 —This phrase in his character is fully depicted in the first two books of the *Prelude*.

And their glad animal movements all gone by) 75
 To me was all in all. I cannot paint
 What then I was. The sounding cataract
 Haunted me like a passion : the tall rock,
 The mountain, and the deep and gloomy wood,
 Their colours and their forms, were then to me 80
 An appetite : a feeling and a love,
 That had no need of a remoter charm,
 By thought supplied, or any interest
 Unborrow'd from the eye. That time is past,
 And all its aching joys are now no more, 85
 And all its dizzy raptures. Not for this
 Faint I, nor mourn nor murmur ; other gifts

75. 'Glad animal movements'—Boisterous plays of boyhood. Turner reads moments for movements.

76. PAINT—Describe.

77. THEN—In the first visit.

77—84. 'The sounding cataract the eye'—Mr. Bartlett observes this passage to be a familiar quotation.

78. 'Haunted me like a passion'—Filled my thought with excitement ; perpetually remained in my mind like the image of a beloved one. PASSION—The history of this word is very interesting. Dean Trench remarks on this term :—"We sometimes think of the 'passionate' man as a man of strong will, and of real, though ungoverned, energy. But this word declares to us most plainly the contrary ; for it, as a very solemn use of it declares, means properly 'suffering' and a *passionate* man is not a man doing something, but one suffering something to be done on him. Let no one then think of 'passion' as a sign of strength. As reasonably might one assume that it was a proof of a man being a strong man that he was often well beaten ; such a fact would be evidence that a strong man was putting forth his strength on him, but of any thing rather than that he himself was strong."—*Study of Words*.

80. Supply 'the objects of' after 'me.'

81. APPETITE—Strong eagerness. Strictly it was not mountain and wood, but his passion for them, which could be called an appetite. But this appetite was itself created by what it craved. Scenery satisfied his eyes as food satisfies hunger.—TURNER.

82. 'Remoter charm'—Indirect charm supplied by thought. CHARM—See *The Vanity of Human Wishes*, l. 184.

84. 'Unborrow'd from the eye'—Supply 'by thought.'

85. 'Aching joys' i. e., joys as intense as to become painful.

"Till joy forget itself again,

And too intense is turned to pain."—SHELLEY.

86. RAPTURES—See *Peter Bell*, 32. Supply 'are now no more.' 'For this i. e., because they are lost now.

87. GIFTS—Sources of joy. 'Other gifts have followed'—Cf. *Ode on Immortality*, l. 177.

"Though nothing can bring back the hour,
 Of splendour in the grass, of glory in the flower,

Have follow'd, for such loss, I would believe,
 Abundant recompense. For I have learn'd
 To look on Nature, not as in the hour 90
 Of thoughtless youth; but hearing oftentimes
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasten and subdue. And I have left
 A presence that disturbs me with the joy 95
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 - And the blue sky, and in the mind of man : 100
 A motion and a spirit, that impels

We will grieve not, rather find
 Strength in what remains behind," &c.

89. ABUNDANT—Graham synonymizes the words *plenty* and *abundance* thus:—"Plenty denotes fulness. *Abundance* signifies an overflowing. *Abundance* is more than we want; plenty is quite as much as we require. In abundance there is superfluity; in plenty there is satisfaction. From an abundance we can lay by; from plenty we have a full sufficiency."

91—92. '*But hearing...h manny*'—This is a familiar quotation.—BARTLETT.

92. 'The still sad music of humanity,'—Melancholy thoughts of man and human nature. Comp. SHELLEY'S *Ode to a Skylark*,—

"Our sweetest songs are those that tell of saddest thought"

Tennyson has expressed a similar idea in the description of the epicurean gods of the "Lotus Eaters"—

"For they smile; they find a music centred in a doleful song,
 Steaming up, a lamentation and an ancient tale of wrong,
 Like a tale of little meaning, though the words are strong."

HUMANITY—Abstract for the Concrete, i. e., the human race. Der. Lat. *humanitas*, from *humilis*, human, and *homo*, man.

93. GRATING—Fr. *gratter*; Low Lat. *gratare*, fr. Lat. *rado*, *radere*, to scratch, to rub.—OGILVIE. Discordant. Turner reads 'but' for 'though.'

94—95. '*Chasten and subdue*'—Purify and soften the thoughts of the man influenced by it. CHASTEN—To *chasten* is to make *chaste* or pure. Cf. Fr. *châtier* (chastiser); Lat. *castigo*, to correct, from *castus*. Wedgwood compares *purgare* from *purus*.—JEFFERSON. DISTURBS—Excites.

96. '*A sense sublime &c.*'—These lines are a wonderfully beautiful expression of what has been called Wordsworth's 'Pantheism.' To the poet, filled with visions of the harmony and ideal life of universal nature, all phases of beauty and power, whether in animate or inanimate things, appear to be parts of one mighty and eternal spirit.—TURNER.

96—103. '*A sense sublime...things*,'—A familiar quotation.—BARTLETT.

101. Supply 'I have felt' before 'a motion.' *Motion* here means life.

All thinking things, all objects of all thought,
 And rolls through all things.' Therefore am I still
 A lover of the meadows and the woods,
 And mountains; and of all that we behold 105
 From this green earth; of all the mighty world
 Of eye and ear, both what they half create,
 And what perceive; well pleased to recognize
 In Nature and the language of the sense,
 The anchor of my purest thoughts, the nurse, 110
 The guide, the guardian of my heart, and soul
 Of all my moral being.

Not perchance, ,

104. **LOVER**—This word has undergone two restrictions, of which formerly it knew nothing. A natural delicacy, and an unwillingness to confound under a common name things essentially different, has caused 'lover' no longer to be equivalent with 'friend,' but always to imply a relation resting on the difference of sex; while further, and within these narrower limits, the 'lover' is always the man, not as once the man or the woman indifferently. We might still indeed speak of 'a pair of lovers,' but then *datur denominatis a fortiori*.—**TRENCH, Sch. Glossy.**

MEADOWS—The word 'mead' properly means land that is mowed. *A. S. mead, mavan, to mow; Welsh maes; Lat. met.* After *math* is the second mowing. Ogilvie and Richardson following Tooke, make this *A. S.* word to be a participle of *to mow—mowed*. This is doubtful, for similar forms are found in all Teutonic tongues. *Meader* is said to be still the Cornish for a 'mower.' '*Meadows*' is the diminutive form of *meads*. Milton uses the form *meath, Par. Lost, v. 345.*

106—7. 'The world of eye and ear'—i. e., the world as far as it can be known by human eyes and ears.

107. **THEY**—Eye and ear. '*What...half create*' i. e., what we see by imagination. '*Half-create*'—From *YOUNG's Night Thoughts*:—

"And half-create the glorious world they see."—*Night Sixth, l. 427.*

The meaning is that each sight and sound is unconsciously modified by all previous impressions. There is in each case an element that does not come from the object of the sensation. This element may be said to be 'created' by the senses themselves.—**TURNER.**

109. 'The language of the sense'—The impressions which Nature makes in the senses. The senses, by giving impressions corresponding to external objects, furnish Nature, as it were, with a language by which she can convey knowledge of herself to mankind.

110. '*The anchor...thoughts*'—Meaning: 'It is by means of the knowledge of Nature, rendered possible by the senses, that the soul can best hold fast in faith to her noblest conceptions.'—

111. **HEART**—Referring rather to the wishes and affections.

111—12. '*Soul moral being*'—To the essence, i. e., the invariable elements of right volition.

Justify the order of the metaphors in this and the preceding line.

If I were not thus taught, should I the more
 Suffer my genial spirits to decay :
 For thou art with me, here, upon the banks 115
 Of this fair river ; thou, my dearest Friend,
 My dear, dear Friend ; and in thy voice I catch
 The language of my former heart, and read
 My former pleasures in the shooting lights
 Of thy wild eyes. Oh ! yet a little while 120
 May I behold in thee what I was once,
 My dear, dear Sister ! And this prayer I make,
 Knowing that Nature never did betray
 The heart that loved her ; 'tis her privilege,
 Through all the years of this our life, to lead. 125
 From joy to joy : for she can so inform
 The mind that is within us, so impress

113. THUS *i. e.*, 'to look on Nature, hearing often times,' &c.

114. GENIAL—*Lat. gentilis, genius*. What is natural to a man, what accords with his 'genius' was held to be the good attendant spirit of a man's life typifying the best that his *indoles*, or natural disposition, was capable of, under most favourable circumstances. Hence the modern meaning of 'cheerful,' 'hearty.' DECAY—*Decline. Fr. déchoir, Lat. cadere*, to fall. Not unfrequently used in other than its prevalent sense of the gradual decomposition of organic bodies.—TURNER, Antonym—THRIVE. *Syns.* :—*Decay* ~~sex~~, presses more than *decline*. *Decline* marks the first stage in a downward progress ; decay indicates the second stage and denotes a tendency to ultimate destruction. By a gradual decline states and communities lose their strength and vigour, by progressive decay they are stripped of their honour, stability and greatness.

*116. 'My dearest friend'—Wordsworth's sister Dorothy.

117. CATCH *i. e.*, hear at intervals.

118. • 'My former heart'—My youthful heart.

119. 'Shooting lights'—Sparkling glances that dart from your eyes.

123—24. 'Knowing . . . her'—A familiar quotation.—BARTLETT. BETRAY—See *The Vanity of Human Wishes*, l. 7.

124. HER—Nature. PRIVILEGE—*Lat. privilegium*. In classical Latin, a law directed against a private person ; then a law made for the benefit of a private person, so peculiar or individual rights and powers.—TURNER,

125—26. This joy which Nature gives lasts all through life.

126. INFORM—Mould, shape, animate. Cf. DRYDEN, *Æn. vi.* :—

"Let others better mould the running mass,
 Of metals and *inform* the breathing brass,
 And soften into flesh a marble face."

So SHAKESPEARE :—

"*Inform* thy thoughts with nobleness."

127—28. 'So impress . . . beauty,'—Cf. :—

• "Three years she grew," &c.—Stanza 3.

With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men, 130
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith that all which we behold
 Is full of blessings. Therefore let the moon 135
 Shine on thee in thy solitary walk;
 And let the misty mountain-winds be free
 To blow against thee : and, in after years,
 When these wild ecstasies shall be matured
 Into a sober pleasure, when thy mind 140
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies ; oh ! then,

128. QUIETNESS—Harmony. FEED—Fill the soul.

131—32. '*Nor greetings...life*,'—A familiar quotation.—BARTLETT.

131. 'Greetings where no kindness is'—Hypocrisy.

133. Supply 'So as to mar our joy' after 'us.'

135. THEREFORE—Since Nature will not fail to crown the first dizzy raptures of her worshipper with her second, and higher gift.

135—36. 'Let the moon...walk' i. e., take solitary walk in the moon-light.

137. MISTY—Overspread with mist. '*Mist*' is derived from the A. S. *mistian*, *mistian*, to grow dim. The fundamental idea is probably the effect of the mist in obscuring the view, expressed by the figure of muddling water, and the word appears closely related to E. *muzzy*, indistinct in outline, confused with drink.—WEDGWOOD.

138. BLOW—See *Hart-Leap Well*, l. 26. '*Against thee*'—Upon you.

139. ECSTASIES—The word 'ecstasy' formerly meant madness, but it now means extreme delight, the state of a man when he is out of or beside himself. The root of 'ecstasy' is the Gr. *ekstasis*, from a verb meaning to remove from its place. We sometimes, without recourse to this Greek derivative, speak of a man's being 'beside himself' with joy or grief. Compare with this word *rapture* and *transport*. MATURED—Lat. *maturus*, ripened.

140. SOBER—It is emphatic, opposed to 'aching joys' of l. 86. Lat. *sobrius*, sober, as *ebrius*, drunk. No plausible explanation is offered of either.—WEDGWOOD. Literally, without cup, just as *inebriated* is drunken (in, bria), or, as we say colloquially, in his cups.

141. 'A mansion for all lovely form.'—Cf. SHAKESPEARE, *Cymb.* ii. 2, 69 :—'That temple of thy fair mind.' MANSION—An abiding place. See *The Vanity of Humán Wishes*, l. 140. '*Lovely forms*'—Beautiful thoughts.

143. 'Sweet sounds and harmonies'—Pleasures to which the study of Nature has given rise.

If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing thoughts 145
 Of tender joy wilt thou remember me,
 And these my exhortations ! Nor, perchance,
 If I should be where I no more can hear
 Thy voice, nor catch from thy wild eyes these gleams
 Of past existence, wilt thou then forget 150
 That on the banks of this delightful stream
 We stood together ; and that I, so long
 A worshipper of Nature, hither came,
 Unwearied in that service : rather say
 With warmer love, oh ! with far deeper zeal 155
 Of holier love, Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake. 160

144. '*If solitude &c.*'—"What prophetic pathos do these words assume when we remember how long and mournfully, ere life ended, those wild eyes were darkened."—SHAIRP, *Studies*, p. 46. GRIEF—In modern English *grief* is mental, in Shakespeare's time it signified physical pain. The verb is to *grieve*, and its past part. is *grieved*, which is generally used as an adjective. Syns. :—*Sorrow* is the generic term ; *grief* is sorrow, for some definite cause.—One which commenced at least in the past. *Sadness* is applied to a permanent mood of the mind. Sorrow is transient in many cases ; but the grief of a favourite child too often turns into habitual sadness. From the Lat. *gravis*, heavy, through the Fr. *grever*. Hence that which weighs down one, that which afflicts, distresses, causes pain or sorrow.

145. PORTION—Lot. HEALING—Soothing. Der. Sax. *hælan* fr. *hæl*, health, care, safety, Ger. *heil*, whole, sound. The substantive is *health*. It literally means to make hale, whole, or sound.

150. '*Of past existence*' i. e., of my past existence.

153. WORSHIPPER—See *The Vanity of Human Wishes*, l. 80.

154. '*That service*' i. e., the worship of Nature.

155. ZEAL—Fervour, ardour. See *The Vanity of Human Wishes*, l. 92.

158. CLIFFS—From the verb 'to cleave,' meaning to split, because those rocks which are properly called *cliffs*, appear to have been cut or cloven from the mass around them. It is to be observed that the verb 'to cleave' in English has opposite meanings both in common use in the language, e. g. 'to cleave wood ;' and 'cleave to that which is good.'

160. '*More dear*' i. e., than when I saw them before.

THE DAFFODILS.

1804.

I WANDER'D lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

5

CRITICISMS.

THE leading idea suggested by these, yet philosophical lines, is conveyed in the *Lines on revisiting the Wye*, of the same author in which the following passage occurs:—

"Here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years."

DAFFODILS—Corrupted from Lat. *asphodelus*, Fr. *asphodile*, *aphrodille*, the daffodill, affodill, or asphodill flower.—COLGRAVE.

A second-rate poet might have written the first three stanzas of this poem. No one but Wordsworth could have written the last. No other English poet shows so keen a perception of the subtle analogies between the sights and sounds of Nature and the thoughts and feelings of the mind.

The poem may be divided into three parts: i. Introductory; ii. Descriptive; iii. Reflective. Divide it thus: What is the 'milky way?' What has been recently discovered about its composition?—TURNER.

5. BESIDE—(Comp. of *be*=*by* and *side*) = by the side of. Compare *besides*. We give here a useful note of distinguishing adverbs from preps. under the same form:—

"Many of the compound prepositions are used as adverbs; that is, without governing an accusative. Probably these words were at first only adverbs, and have come to be used as prepositions in consequence of the frequent omission of a particle which was originally used after them; thus 'alongside of the ship' becomes 'alongside the ship,' 'amidst (in the midst) of the throng,' 'amidst the throng,' 'beside (by the side) of the stream,' 'beside the stream.' So 'like to a lion,' 'like a lion.'

"The difference between a preposition and an adverb, is that the preposition does not denote *any property that belongs to a thing or notion* considered by itself, but merely the manner in which it depends on some other thing or notion.

"When a word that is usually an *adverb* is joined to a noun, it should be considered a preposition, when it stands without a noun, should be reckoned an *adverb*. For the difference between a prep. and an adverb is a difference in the *use* and *meaning* of words, not a difference in their form; so that the same word should be considered sometimes as an adverb and sometimes as a preposition."—HERMANN.—HOWARD'S *Eng. Gram., Part, Accidence*.

Continuous as the stars that shine
 And twinkle on the milky way,
 They stretch'd in never-ending line
 Along the margin of a bay : 10
 Ten thousand saw I at a glance
 Tossing their heads in sprightly dance.

The waves beside them danced, but they
 Outdid the sparkling waves in glee :—
 A poet could not but be gay 15
 In such a jocund company ;
 I gazed—and gazed—but little thought
 What wealth the show to me had brought :

For oft, when on my couch I lie 20
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude ;
 And then my heart with pleasure fills,
 And dances with the daffodils.

7. CONTINUOUS—Close together. *Syns.*—A *continuous* action is one which is uninterrupted, and goes on unceasingly as long as it lasts, though that time may be longer or shorter. *Continual* is that which is constantly renewed and recurring, though it may be interrupted as frequently as it is renewed. A storm of wind or rain, which never intermits an instant is continuous, a succession of showers is continual.

8. 'Milky way'—A broad irregular luminous zone in the heavens, supposed to be the blended light of innumerable fixed stars, which are not distinguishable with ordinary telescopes; the galaxy.

10. BAY—Some refer this word to the A. S. *bige*, a curve or bay, connected with *bugan*, to bend, or bow, and with Eng. *bight*, bow or baywindow. Others again trace it more reasonably to Fr. *baie*, It. *baja*, Sp. *bahia* (as the name of a place). These are taken back through Cat. *badia* (Cf. Lat. *tradere*, Fr. *trahir*) to It. *badar*, with a supposed meaning, to gape, be open. It is conceivable, however, that all may have originated in the Græco-Latin name *Baice*.—JEAFFRESON.

16. JOUCUND—Cheerful. Lat. *jocus*, a jest.

17. GAZED—Looked with eagerness or curiosity. Milton, in *Par. Lost*, Book VIII., 258 used it transitively. "Gazed awhile the ample sky." *Syns.*—To gaze is to look with fixed and prolonged attention, awakened by excited interest or elevated emotion. To stare is to look with the fixedness of insolence or of idiocy.

18. WEALTH—Benefit.

20. Idle or thoughtful. PENSIVE—Thoughtful, through the Fr. *pensif*, sad, an adjective from the verb *penser*, to think, study, from the Lat. *pensare*, to weigh. Expand the metaphor in the English use of the word.

21. 'Inward eye'—Thought.

21.—22. 'That. .solitude;'—A familiar quotation.—BARTLETT.

22. 'Which is'—Which makes or furnishes.

TO A SKY LARK.

ETHEREAL minstrel ! pilgrim of the sky !
 Dost thou despise the earth where cares abound ?
 Or while the wings aspire, are heart and eye
 Both with thy nest upon the dewy ground ?
 Thy nest which thou canst drop into at will, 5
 Those quivering wings composed, that music still !
 To the last point of vision, and beyond,
 Mount, daring warbler !—that love-prompted strain
 —'Twixt thee and thine a never-failing bond—
 Thrills not the less the bosom of the plain : 10
 Yet mightst thou seem, proud privilege ! to sing
 All independent of the leafy spring.
 Leave to the nightingale her shady wood ;
 A privacy of glorious light is thine,

CRITICISMS.

This ode was written in 1825.

"It is difficult of any thing more exquisitely graceful than these lines ; the last two especially and that beginning, 'A privacy of &c.' may be characterised as perfect."—PAYNE.

1. '*Ethereal...sky* !'—Singer of the air, and wanderer through the sky. **ETHEREAL**—Consisting of ether, the subtle fluid filling the celestial space beyond the earth's atmosphere. Heavenly..

PILGRIM—The lark is the solitary wanderer in the sky. For etymology see notes on the *Hart-Leap Well*, l. 59.

3. **ASPIRE**—Mount. Literally breathing or blowing toward or upon. Lat. *aspiro*, I pant after, I pretend to, from *spiro*, I breathe. The Lat. *aspiro* is also used for the strong breathing employed in pronouncing the letter *h*, thence called the *aspirate*, a term etymologically unconnected with the *spiritous aspir* of the Latin grammarians.—WEDGWOOD.

NIGHTINGALE—A. S. *niht-gale*, from *niht*=night, and *galan*, to sing, cognate with Gr. *kalein* (*k*, changes into *g* by Grimm's law). A bird with a very sweet voice, that springs during the night from which habit it has taken its name. The *Robin* is called the Irish nightingale.

14. 'A privacy of glorious light'—Solitude in the glorious light of heaven. Comp. SHELLEY's *Ode to Sky lark* :—

The pale purple even
 Melts around thy flight.
 Like a star of heaven
 In the broad day light.

Thou art unseen, but still I hear thy shrill delight.

Whence thou dost pour upon the world a flood 15
 Of harmony, with instinct more divine;
 Type of the wise, who soar, but never roam—
 True to the kindred points of Heaven and Home.

"Like a poet hidden
 In the light of thought,
 Singing hymns unbidden,
 Till the world is wrought

To sympathy with hopes and fears it heeded not."

17. TYPE—Figure. ROAM—Wander from the home.

11—12. A familiar quotation.—BARTLETT.

18. '*Kindred points*'—Heaven and home related to one another
 HEAVEN—Der. A. S. *heafan*, because it is raised or *heaved* on high; and
 so applied to the regions raised, *heaved* or *heaven*, above us.

Verstegan has the following (quoted in Richardson's *Dictyæ*):—"The name
 of *heaven* albeit it was of our ancestors written *heofen*, yet carried it like
 sense or signification as now it doth, being as much as to say as *heaven* or
heaved up, to wit, the place that is elevated." '*Restitution of Decayed*
Intelligence, c. 7.

The lark is compared to the magnetic needle, which never swerves from
 the two poles.—TURNER.

MILTON.

CRITICISMS.

THIS sonnet was written in 1802, the year of the short-lived peace of Amiens with France. The key-note is repeated by Wordsworth in several poems; e. g. "There is a bondage worse, far worse, to bear," and "These times strike moneyed worldlings with dismay," &c. The failure of the French Revolution to produce civil liberty, and the reaction in England against political reform, had inspired Wordsworth with as much bitterness and misanthropy as his nature was capable of. Patriotism seemed dead; and misgovernment in India, mutiny of the fleet, rebellion in Ireland, and what appeared to him a contemptible foreign policy, filled him with dismay for England's future.—TURNER.

MILTON! thou shouldst be living at this hour :
 England hath need of thee : she is a fen
 Of stagnant waters : altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Have forfeited their ancient English dower 5
 Of inward happiness. We are selfish men :
 Oh ! raise us up, return to us again ;
 And give us manners, virtue, freedom, power.

1. 'At this hour'—i. e., in 1802.

2. FEN—A *fen* is any marshy land covered with a kind of sedge. A portion of Lincolnshire is called "The Lincolnshire Fens." Der. A. S. *feun*. *Fen*, or *Fan* is the past tense, and past part. of *fynigean*, to corrupt, decay, or spoil, and means, corrupted or spoiled. *Fen* was formerly applied to any decayed substance; but now only to corrupted or stagnant water.

3. ALTAR—In England the *altar* signifies the communion table. Lit., a place raised high up; a table or elevated place on which sacrifices were offered. Der. Lat. *altus* high. Other words derived from the same root are 'altitude,' 'exult.'

4. HALL—See *Hart-Leap Well*, l. 13. BOWER—See *Lucy*, l. 10.
 'Heroic wealth'—Is *heroic* an ornamental epithet?

5. FORFEITED—Fr. *forfaire*, *forfait*; Low Lat. *forisfacere*, to do without or beyond reason—*foris*, without and *facere*, to do.—OGILVIE. Lost by some fault, offence or crime.

6. HAPPINESS—Syns.—*Pleasure* is a temporary gratification. *Happiness* is a continued state of enjoyment. We are happy in the exercise of our faculties; we are pleased with whatever is agreeable to our perceptions. *Pleasure* is derived through the senses. *Happiness* is an inward feeling, and is derived from consciousness.—GRAHAM.

8. MANNERS—Courtesy springing from a chivalrous respect for our fellow-men. Compare the expressions 'My manner' and 'My manners.'

Thy soul was like a star, and dwelt apart :
 Thou hadst a voice whose sound was like the sea, 10
 Pure as the naked heavens; majestic, free ;
 So didst thou travel on life's common way,
 In cheerful godliness ; and yet thy heart
 The lowliest duties on itself did lay.

'My behaviour' and 'my behaviours.' Though the plural behaviour's is lost. Observe we do not now say 'My behaviours'—Meaning, the fashion of loving the song of birds.

Perhaps at no time in English history has personal character had so much weight as in the days of Milton, the contemporary of Cromwell, Vane, Hampden, Pym, Eliot, Hobbes, Strafford. The author of *Paradise Lost* was, like all men of his time, an eager politician, and his literary fame rested in his own time exclusively on political prose essays, of which his *Areopagitica*, on the freedom of the press ; his *Tractate on Education*, and his *Iconoclastes*, an attack upon a Royalist pamphlet called *Ikon Basilike*, are the best known.—TURNER.

FREEDOM—Syns.:—*Freedom* represents a positive—*liberty*, a negative quality. The former denotes a natural state, the latter an exemption from bonds or slavery. Those who have never been slaves enjoy freedom ; those who are redeemed from slavery enjoy liberty. Freedom supposes a right ; liberty supposes a previous restraint. Freedom is the birth right of every English man. A prisoner who is set at liberty regains his freedom.—GRAHAM.

13. CHEERFUL—Lit., making the countenance glad. Der. O. Fr. *chiera*, the countenance, Pers. *chhera*, the face. Cf. "Oil to him of a cheerful countenance."—*Ps.* c. iv., 15. 'Iso, "These round thy bowers their cheerful influence shed."—*Deserted Village*, l. 33.

Cheer seems to have had 'countenance' as its first meaning, and the modern use to be an ellipse of 'bonne chere,' as the word 'cheap' for 'good cheap,' (Fr. *bon marche*).—SMITH.

And yet—To what is the concluding sentence opposed ?

14. Compare Milton's Sonnet on his blindness:—

"———Who best

Bear his mild yoke, they serve him best."



KING'S COLLEGE CHAPEL CAMBRIDGE.

These are noble lines on a noble subject, and may, without much question be admitted amongst those:—

"Whose very sweetness yieldeth proof,
That they were born for immortality."

CHAPEL—Commonly derived from *capella*, the *cape* or little cloak of St. Martin, which was preserved in the Palace of the kings of the Franks, and used as the most binding relic on which an oath could be taken. Hence it is supposed the name of *capella* was given to the apartment of the Palace in which the relics of the saints were kept, and then extended to similar repositories where priests were commonly appointed to celebrate divine services. But we have no occasion to resort to so hypothetical a derivation. The canopy or covering of an altar where mass was celebrated was called *capella*, a hood. Mid. Lat. *capellare*, tegere, decken, bedecken; *capella*, the canopy over the sacred elements. And it can hardly be doubted that the name of the canopy was extended to the recess in a church in which an altar was placed, forming the *capella* or *chapel* of the saint to whom the altar was dedicated.—WEDGWOOD.

Tax not the royal Saint with vain expense,
With ill-match'd aims the Architect who plann'd
(Albeit labouring for a scanty band
Of white-robed Scholars only) this immense
And glorious work of fine intelligence ! 5
—Give all thou canst ; high Heaven rejects the lore
Of nicely-calculated less or more ;—
So deem'd the man who fashion'd for the sense
These lofty pillars, spread that branching' roof
Self-poised, and scoop'd into ten thousand cells, 10
Where light and shade repose, where music dwells
Lingering and wandering on as loath to die ;

1. TAX—Find fault with ; call in question—Of. Milton, *Sam. Agon.* 210 :—
"Tax not divine disposal." 'Royal saint'—Henry VI. who founded Eton college in 1441.

3. ALBEIT—(Adv.) This is supposed to be a compound of, *all*, *be* and *it*, and is equivalent to *be it so*, *admit*, or *grant it all*.—Though, notwithstanding.

6. LORE—A. S. *læran*, to teach, from *lære*, *lar*, learning. Literally learning ; hence teaching, instruction. It is connected with *learn*.

11—14. 'Whose music...immortality.'—A familiar quotation.—BARTLETT.

12. LINGERING—Syns.:—To *linger* signifies to stay either willingly or unwillingly ; *loiter* is to stay in a place willingly. *Lag* is used in a bad sense.

Like thoughts whose very sweetness yieldeth proof
 That they were born for immortality.
 They dreamt not of a perishable home 15
 Who thus could build! Be mine, in hours of fear
 Or grovelling thought, to seek a refuge here;
 Or through the aisles of Westminster to roam;
 Where bubbles burst, and folly's dancing foam
 Melts, if it cross the threshold; where the wreath 20
 Of awe-struck wisdom droops:—or let my path
 Lead to that younger pile, whose sky-like dome
 Hath typified by reach of darting art
 Infinity's embrace; whose guardian crest,
 The silent cross, among the stars shall spread 25
 As now, when she hath also seen her breast
 Filled with mementos, satiate with its part
 Of grateful England's overflowing dead.

18. AISLES—O. Fr. *aisle*, M. Fr. *aile*, Lat. *ala*, wing. But this does not account for the 's,' unless we suppose Lat. *anilla* to have been the source. Some suggest 'isle,' Fr. *île*.—JEFFERSON.

20. 'Where the wreath &c.'—i. e., where man's boasted wisdom sinks into insignificance—a very impressive metaphor

22. 'Younger pile'—St. Paul's. PILE—Rising edifice, building, fabric. Lat. *pila*, a stake driven into the ground to support an erection. Lat. *pila*, a structure for the support of a building, the pier of a bridge, a mole to restrain the force of water. It. *pilare*, to prop up with piles, to lay the groundwork of a building. From the notion supporting, the signification passes to that of a thing supported, a mass heaped up.—WEDGWOOD.

DOME—The word *dome* may be taken in two senses:—Strictly speaking, it is used in the sense of the Lat. *domus*, a building or edifice, the original. It is also used (cf. Germ. *dom*) for a church:—

"Lulithgow's holy Dome"—SCOTT'S *Marmion*, IV. XVI., 2.

The word *dome* is also applied to the covering of a whole or part of a building. It has reference to the external host of the spherical or polygonal roof, and *cupola* to the internal part.

THE WORLD AND NATURE.

THE World is too much with us ; late and soon,
Getting and spending, we lay waste our powers :
Little we see in Nature that is ours ;
We have given our hearts away, a sordid boon !

Proteus represented the everlasting changes united with ever-recurrent sameness, of the sea.—PALGRAVE.

1. WORLD—*World* is rather absurdly taken by some folk to be that which is whirled or spun round through space. The fact that the word once denoted, not the physical but the moral world, like the Lat. *seculum*—as still in such phrases as “the world, the flesh, and the devil”—makes probable Mr Marsh’s notion that the O.E. form ‘*werold*’ is a combination of *wer*, man and *old*, age or time.—SMITH’S *Sp. of E. Lit.*

2. LAY—Syns:—The confusion in the use of the verbs *to lay* and *to lie* has arisen from the fact, that the present tense of the first verb is spelled and pronounced exactly in the same way as the past tense of the second ; the parts of both the verbs are as follow :—

<i>Pres.</i>	<i>Past.</i>	<i>Part.</i>
Lay	laid	laid.
Lie	lay	lain.

To *lay* is a transitive verb, and means to place down ; to *lie* is an intransitive verb, and means to place one’s self down.

1. { *Lay* down the book = Place the book down
 { I *laid* down the book = I placed the book down
 { The book was *laid* down = The book was placed down
2. { *Lie* down = Place yourself down
 { I *lay* down = I placed myself down
 { I had *lain* down = I had placed myself down.—GRAHAM.

3. ‘*That is ours*’ i. e., that we make our own, from which we derive use and pleasure.

“He looks abroad into the varied field
Of Nature, and though poor, perhaps, compared
With those whose mansions glitter in his sight,
Calls the delightful prospect all his own.”—*Task*, bk. v. 738.

Compare the whole passage.

4. SORDID—From Lat. *sordidus*, dirty, which is from *sordes*, filth. Here it is used in the sense of ‘mean.’ Dryden has :—

“—————There Charon stands
A *sordid* god ; down from his hoary chin
A length of beard descends, uncombed, unclean.”

It is more common in a metaphorical sense—mean, avaricious. Words whose first sense applies to external appearance, are often thus used metaphorically : “the beauty of holiness,” “an ugly action,” “a dirty thought.” Cf. Cowley :—

“Thou canst not those exceptions make
Which vulgar *sordid* mortals take.”

This sea that bares her bosom to the moon ; 5
 The winds that will be howling at all hours
 And are up-gather'd now like sleeping flowers :
 For this, for everything, we are out of tune ;
 It moves us not. Great God ! I'd rather be
 A pagan suckled in a creed outworn ; 10

BOON—Fr. *bon, bonne*, good, Lat. *bonus*, gift. Not used in similar English now-a-days, except in the expression 'boon companion' where it means 'merry, jovial.' This sense of 'kind, benignant,' is not noticed by Richardson. It is almost a fixed or constant epithet of 'nature.' Comp. *Par. Lost*, IV, 242, IX, 793.—JEAFFRESON. Mr. Hales in his *Longer E. Poems*, says, that the word originally meant a *prayer*. See in another from in Wordsworth's *Force of Prayer* :—

"What is good for a bootless *bene*?"

(The A. S. form is *ben*, the Dan. *bon*). Then = that which is prayed for, (so *wish* = object of one's wishes), and so = a favour, a deed of grace. English *bid*, to pray; whence *bead*—roll, *bidding*—prayer, *bedesman*: 'to bid one's beads.' *Beads* were so called because they were used to help the memory in counting the prayers. So in Byron's *Prisoner of Chillon*, l. 152 :—

"I begged them, as a boon, to lay
 His corse in dust whereon the day
 Might shine &c."

5. 'This sea...moon' i. e., rises high at the approach of the full moon.

6. 'At all hours' i. e., continuously.

7. 'Sleeping flower' i. e., flowers not agitated by winds.

8. 'We are out of tune'—We are out of harmony or order.

10. PAGAN—On this word Trench remarks thus :—"Pagani derived from *pagus*, a village, had at first no religious significance, but designated the dwellers in hamlets and villages, as distinguished from the inhabitants of towns and cities. It was, indeed, often applied to all civilians, as contradistinguished from the military caste; and this fact may have had a certain influence, when the idea of the faithful as soldiers of Christ was strongly realised in the minds of men. But it was mainly in the following way that it became a name from those alien from the faith of Christ. The Church fixed itself first in the seats and centres of intelligence, in the towns and cities of the Roman Empire; in them its earliest triumphs were won; while, long after these had accepted the truth, heathen superstition and idolatries lingered on in the obscure hamlets and villages; so that *pagans* or villagers, came to be applied to all the remaining votaries of the old and decayed superstitions, although not all, but only most of them, were such. In an edict of the Emperor Valentinian, of date A.D. 368, *pagan* first assumes this secondary meaning."—*Study of Words*.

CRED, CREDIT, CREDENTIAL, CREDULOUS—Lat. *credo*, to believe, trust. Mid. Lat. *credentia*, It. *credenza*, trust, confidence, also a pledge of trust and credence, thence the essay or taste of a prince's meat and drink which was taken by the proper officer before it was set on the table. The term was then applied to the sideboard on which the dishes were placed before they were set on the table, whence the *credence-table* of our churches on which the elements were placed preparatory to being used in the sacrament.—WEDGEWOOD.

So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn ;
 Have sight of Proteus coming from the sea,
 Or hear old Triton blow his wreathed horn.

11. **LEA, LEY OR LAY**—Untilled field, fallow land, pasture. Some connect with the verb to 'lay,' to lay up a field or leave it fallow ; others refer it to a group of Teutonic words, signifying vacant, barren ; others, again, compare the O. Fr. *lê*, breadth, from Lat. *latus*. It is found almost unaltered in A. S., and is undoubtedly Teutonic. Perhaps 'leasow' and 'lease' may be kindred words (see Morris, *Spec. Early Eng.*, p. 381). The 'adjectival use is now out of date ; cf. 'lay-land,' 'lay-stall,' and 'Beaum.' and 'Flet.' 'Love's Pilgrimage,' Act iii. Sc. 8.

"Let wife and land lay till I return."

Ramsay ap. Jamieson :—

"—————ilk scaup and moor, ° °"

Now lea and bare because thy landlord's poor."

12. **So might I**—What sort of sent. is this ? **GLIMPSSES**—This word is akin to *gleam* and *glimmer*, and applied originally to the object perceived only ; now, however, the tendency of the word seems to be to attach itself to the perceiving subject. The verb 'glimpse,' formerly neuter—

"And tittle glow-worms *glimpsing* in the dark."—NARES.

"Then *glimpsed* the hopeful morrow."—

P. FLETCHER, *Purple Island*, C. XII.

is now nearly invariably transitive, such an expression as—

"In his face the *glimpses* of his father's glory shine."—

Par. Reg., Bk. I. 93.

would be unusual in a modern writer. Cf. 'Glances.'

FORLORN—This word is now used in reference to persons not to things. Latham observes :—"It is an O. E. word, meaning forsaken. Present tense *forleas*, I lose, past *forleas*, I lost, *forloren*, lost. Hence a change of 's' to 'r' in the plural number of the Strong Preterites in A. S. as is common in the Latin language. We have the double forms in Latin *arbor*, *arbos*, *honor*, *honos*, &c." Of, *rear*, *raise*, *chain*, *chaise*, &c. Observe that the 'for' here—the 'for' of 'forbear,' 'forbid,' 'forget,' &c. Comp. Ger. *ver*, and *lorn* is connected with *lose*.

13. **PROTEUS**—Was Neptune's herdsman, an old man and a prophet. He lived in a vast cave, and his custom was to tell over his herds of sea-calves at noon, and then to sleep. There was no way of catching him but by stealing upon him during sleep and binding him ; if not so captured he would elude any one who came to consult him by changing it in an instant into any form he chose.—BREWSTER'S *Dicty. of Phrases and Fables*.

14. **TRITON**—Son of Neptune, represented as a fish with a human head. It is this sea god that makes the roaring of the ocean blowing through his shell.—IDEM.

JEHOVAH THE PROVIDER.

Author of being! life-sustaining King!

Lo! Want's dependent eye from thee implores

The seasons, which provide nutritious stores;

Give to her prayers the renovating Spring,

And Summer-heats all-perfecting that bring

5

The fruits, which Autumn from a thousand stores

Selecteth provident! when Earth adores

JEHOVAH—Heb. *yehovah*, from *havah* or *haiah*, to be.—OGILVIE. The Supreme Being.

1. *Author, King*—Nominatives of address, forming no part of a grammatical sentence.

2. *Lo*—A. S. *la*. It has been called an abbreviation of *Look*.—ADAMS, § 417, 2. It is an interjection.

3. *PROVIDE, PROCURE, FURNISH, SUPPLY*—Syns.:—*Provide* and *procure* are both actions that have a special reference to the future; *furnish* and *supply* are employed for that which is of immediate concern: one provides a dinner in the contemplation that some persons are coming to partake of it; one procures help in the contemplation that it may be wanted; we furnish a room, as we find it necessary for the present purpose, one supplies a family with any article of domestic use. Calculation is necessary in providing; one does not wish to provide too much or too little: labour and management are requisite in procuring; when a thing is not always at hand, or not easily come at, one must exercise one's strength or ingenuity to procure it: judgment is requisite in furnishing; what one furnishes ought to be selected with concern to the circumstances of the individual who furnishes: care and attention are wanted in supplying; we must be careful to know what a person really wants, in order to supply him to his satisfaction. One provides against all contingencies; one procures all necessities; one furnishes all comforts; one supplies all deficiencies. *Provide* and *procure* are the acts of persons only; *furnish* and *supply* are the acts of unconscious agents, one's garden and orchard may be said to furnish him with delicacies; the earth supplies us with food. So in the improper application; the occurrences of a great city furnish materials for a newspaper; a newspaper to an English man, supplies almost every other want.—CRABB. *NUTRITIOUS*—Lat. *nutritio*, from *nutrio*, *nutrium*, to suckle, nourish. Etymol. unknown.—OGILVIE. Nourishing.

4. *HER*—Relating to *want* personified. 'Give to her prayers'—Yield in answer to her prayers.

5. *All-perfecting*—Attrib. to 'heats.'

7. *Provident*—Attrib. to 'autumn.' Prudent; foreseeing wants and making provision to supply them. *ADORES*—Worships. From Lat. *adoro*, I pray, and which again is derived from *os*, *oris* the mouth; in allusion to the practice of the ancients, when addressing the gods raising the hand

Her God, and all her vales exulting sing.
 Without Thy blessing the submissive steer
 Bends to the ploughman's galling yoke in vain ; 10
 Without Thy blessing on the varied year,
 Can the swarth reaper grasp the golden grain ?
 Without Thy blessing, all is black and drear ;
 With it, the joys of Eden bloom again.

to the mouth. Hence *oracles*, *oraculum* are closely allied forms. Syns.:—*Worship* is the generic term. *Adoration* is a species of worship—There appears in adoration a strong sense of our own inferiority; for it is always accompanied by an attitude expressive of humility. In worshipping, the prevailing feeling is the superiority of the object worshipped. In worshipping, we pay homage to the power, wisdom and goodness of the Creator, in adoring, we express our own weakness and dependence on Him. There is no attitude peculiar to worship; it is included in the usual forms of prayer and thanksgiving. In adoring we prostrate ourselves.—GRAHAM.

9. STEER—Sax. *steor*, Ger. *stier*; old Ger. *stior*; Goth. *stiur*. All these signify a bull, and are probably derived from Sans. *tuwr*, to strike *távara*, a steer or castrated bull. A young castrated male of the ox kind or common ox.—OGILVIE.

12. SWARTH—Swarthy; sun-burnt. Comp. Ger. *schwarz*.

13. DREAR—Gloomy. Trench in his *Sel. Glossy*, remarks:—"This word has slightly shifted its meaning. In our earlier English it was used exactly as 'traurig;' (the same word as I need not say), in Ger. is now, to designate the heavy at once of countenance and of heart."

14. EDEN—Paradise, the country and garden in which Adam and Eve were placed by God (*Gen.*, ii. 15). The word means *delightfulness*, *pleasure*.—BREWER'S *Dicty.*, of *Phrases and Fables*. BLOOM—See *The World and Nature*, l. 4.

THE SOLITARY REAPER.

CRITICISMS.

This poem owes its occasion to a tour in Scotland in 1803, shortly after Wordsworth's marriage. He was accompanied by his sister, Dorothy.

BEHOLD her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself ;
Stop here, or gently pass!
Alone she cuts, and binds the grain, 5
And sings a melancholy strain ;
O listen ! for the vale profound
Is overflowing with the sound.

5. ALONE—*Alone*, as well as the corresponding word in all the Gothic languages, is a compound of *all* and *one*, and it is altogether recent in origin, for it does not exist in Anglo-Saxon, Old Northern, Mosso-Gothic, Old High German, or even Middle High German, though it is found in the modern representatives of all these dialects. Cf. GOWER :—

“He made his move
Within a gardeine *all one*.”—C. A. Bk. I.

“But, for he may nought *all him one*
In sundry places do justice, &c.”—PAULI'S *Ed.* III. 178.

“*Lone* is the abbreviated form of *alone*. Hence *lonely* = *all one*ly (Chaucer C. T. 13,385.) Whether *lone* is prior to *lonely*, or *lonely* to *lone*, is doubtful. * *Lone* is commonly used as an attributive only, and usually precedes its substantive; whereas *alone* is generally used predicatively, and always follows a substantive. The forms *my lone*, *her lone*, &c., originated, no doubt, in a hasty pronunciation of *me all one*, *her all one* and became established by the ignorance of the ballad-mongers.”—MARSH. *Syns.* :—*Only* imports that there is no other of the same kind; *alone*, imports being accompanied by no other. An only child is one who has neither brother nor sister; a child alone is one who is left by itself.—BLAIR.

6. MELANCHOLY—See *The Vanity of Human Wishes*, l. 154. STRAIN—*Lat. stringere*, to draw or bind tight. The radical meaning seems to be anything stretched out or extended—properly the tension of the string of a lyre, then *sound* of lyre, then *poetry* generally. Here song. The word is used several times by Shakespeare in the sense of *stock* or *race* and not only by Chaucer and Spenser, but even by Dryden, Waller, and Prior. Coppy. “O, if thou wert the noblest of thy *strain*.”—*Jul. Cæs.*, Act, V. Sc. 1.

SOUND—Mr. Craik remarks :—“Like the word *hind*, meaning a she-stag formed from the original English *hinde*, our other *hind*, a peasant was

No nightingale did ever chaunt
 * More welcome notes to weary bands 10
 Of travellers in some shady haunt
 Among Arabian sands :
 No sweeter voice was ever heard
 In spring-time from a cuckoo-bird,
 Breaking the silence of the seas 15
 Among the farthest Hebrides.

originally *hunc* and *huna*, and has taken the *d* only for the sake of a fuller or firmer enunciation. It may be noted, however, that although there is a natural tendency in certain syllables to seek this addition of breadth or strength, it is most apt to operate, when it is aided as here by the existence of some other word or form to which the '*d*' properly belongs. Thus *soun* (from *sonner*, and *sono*) has probably been the more easily converted into from having become confounded in the popular ear and understanding with the adj. *sound* and the verb *to sound*, meaning to search."

'Is overflowing .sound'—Cf. :—

"What thou art, we know not ;
 What is most like thee ?
 From rainbow clouds there flew not
 Drops so bright to see,
 As from thy presence showers a rain of melody."—

SHELLEY, *Ode to a Skylark*.

9. NIGHTINGALE—See *To a Skylark*, l. 7. CHAUNT—Fr. *chanter*, Lat. *canto*, fr. *cano*, to sing. Sing. '*No Nightingale &c.*'—Cf.—

"The voice I hear this passing night was heard
 In ancient days by emperor and clown :
 Perhaps the self-same song that found a path
 Through the sad heart of Ruth, when, sick for home,
 She stood in tears amid the alien corn ;
 The same that oft-times hath
 Charmed magic casements, opening on the foam
 Of perilous seas, in faery lands forlorn."—

KEATS, *Ode to a Nightingale*.

10. WELCOME—Pleasing. See notes on this word in *To the Cuckoo*, l. 13.

11. HAUNT—A much frequented place.

15. 'The silence of the seas' Cf.—

"We were the first that ever burst
 Into that silent sea."—COLERIDGE, *Ancient Mariner*.

Again,

"And we did speak only to break
 The silence of the sea."

16. '*The farthest Hebrides*'—The Hebrides are a cluster of islands on the North-West of Scotland, and, like "*Ultima Thule*," are often used generally for the limit of the world. So in Milton, *Lycidas*, "beyond the stormy

* Some editions read the line :—

So sweetly to reposing bands

Will no one tell me what she sings?
 Perhaps the plaintive numbers flow
 For old, unhappy, far-off things,
 And battles long ago : 20
 Or is it some more humble lay,
 Familiar matter of to-day?
 Some natural sorrow, loss, or pain,
 That has been, and may be again!

Whate'er the theme, the maiden sang . 25
 As if her song could have no ending ;
 I saw her singing at her work,
 And o'er the sickle bending ;
 I listen'd, motionless and still ;
 And as I mounted up the hill . 30

Hebrides." Johnson's *Visit to the Hebrides* is well known.—TURNER. *New Hebrides*, a group of islands in the South Pacific Ocean.

20. BATTLES—Used, not as now of the hostile shock of armies, but often of the army itself, or sometimes in a more special sense, of the main body of the army, as distinguished from the van and rear.—TRENCH, *Sel. Glossy*.

21. LAY—Generally applied to the ballads or songs of the people. Richardson considers the root of this word to be "the A. S. *hlydan*, to make a loud noise, A. S. *hlowan*, from which is also formed *hleoth-rain canere* (to sing). And *leoth* (the initial *h* omitted) is said by Somner to be not only 'a verse, a song; but a shout or noise such as mariners make when they do any thing together, or when the matter doth call or encourage them.' Mariners still retain the same custom, and the noise they make confirms the etymology, viz., *hlow-eth lowth*, the third person of the verb *hlow-an* and whence *leth*, a *lay*." Mr. Tyrwhitt says,—“We should define the '*Lay*' to be a species of serious narrative poetry, of a moderate length, in a simple style and light metre.”

23. PAIN—The explanation of this word given by some modern 'false prophets' as pointed out by Dean Trench is this:—"Pain is only a subordinate kind of pleasure, or at worst, that it is a sort of needful hedge and guardian of pleasure."

23—4. 'Some natural sorrow,...again!'—A familiar quotation—BARTLETT.

25. THEME—Connected with *thesis*—Lat. and Gr. *thema*, fr. Gr. *tithemi* =Lith. *demi*, Sans. *dha*, to place. Lit., *that which is placed or laid down*; a proposition for discussion, a subject.

28. SICKLE—Reaping hook.

29. '*I listen'd...still*'—This line was originally written—

"I listened till I had my fill."

The former reading, although vernacular, appears the more happy of the two.—TURNER.

31. Wordsworth was indeed one

"Whose memory was as a dwelling place

For all sweet sounds and harmonies."

The music in my heart I bore
Long after it was heard, no more.

31—32. 'The music..no more.'—A familiar quotation.—BARTLETT.

(VERSE PRINTED AS PROSE.)

1. Behold her, single in the field, yon solitary Highland Lass ! reaping and singing by herself ; stop here, or gently pass. Alone, she cuts and binds the grain, and sings a melancholy strain ; O listen for the vale profound is overflowing with the sound. 2. No nightingale did ever chaunt more welcome notes to weary bands of travellers, in some shady haunts among Arabians and no sweeter voice was ever heard in spring-time from the cuckoo-bird, breaking all the silence of the seas among the farthest Hebrides. 3. Will no one tell me what she sings. Perhaps the plaintive numbers flow for old, unhappy, far-off things and battles long ago : or 'tis it some humble lay, familiar matter of today ? Some natural sorrow, loss, or pain, that has been, and may be again ? 4. Whatever the theme, the maiden sang as if her song could have no ending ; I saw her singing at her work, and o'er the sickle bending ; I listened till I had my fill ; and as I mounted up the hill, the music in my heart I bore long after it was heard no more.—CHAMBERS' *Ed.*

ODE TO DUTY.

CRITICISMS.

This ode was written in 1805, and is headed by the author with the following passage:—

"No longer good by resolve, but so educated by habit that not only can I do right, but that I cannot do otherwise than right."—TURNER.

This poem is very characteristic of Wordsworth—often quoted

ODE—Lat. *ode*, Gr. *ódē*, a song especially a lyric song, contracted from *aióde*, fr. *aiido*, to sing. A short, dignified poem or song.

STERN Daughter of the voice of God !
O Duty ! if that name thou love
Who art a light to guide, a rod
To check the erring, and reprove ;

1. '*Stern daughter God!*'—Duty is so-called, because God has commanded us to do our duties social, moral, and religious. Eliminating the metaphor, we might paraphrase, 'Thou who art to us the impersonation of the law of God.' So GRAY:—

"Daughter of Jove, relentless power."—*Ode to Adversity*.

STERN—See *Vanity of Human Wishes*, l 207. 'The voice of God'—Rule of duty proceeds from God; produced by the enactment of God. This line is a familiar quotation.—BARTLETT.

2. '*That name 'i, e, duty.*' Cf. MILTON:—

"Or hear'st thou *rather* pure ethereal stream."

Perhaps 'conscience' expresses more clearly than 'duty' Wordsworth's meaning. We are accustomed to regard duty rather as a code of right actions than a power within us constraining our conduct.—TURNER.

2—4. '*If reprove;*'—The grammatical prose construction of the lines is:—'If thou, who art a light to guide erring mortals to the right path, and a rod (instrument of punishment) to check and reprove them for going astray, lovest that name.'

3. 'A light to guide'—A lamp to light our way. Duty is called a *light*, because when a man has a right sense of his duties, or is sincerely dutiful, he is sure to be led to the path of virtue; it is also called a *rod*, for a sense of his duties keeps a man always in check, prevents him from running into irregularities and vices, and admonishes him when he does so.

3—4. '*A light...reprove;*'—A familiar quotation—BARTLETT.

4. REPROVE—Syns.:—A *rebuke* is a species of *reproof*. When we rebuke or reprove we express a strong disapprobation. A rebuke is given by word of mouth, whilst a reproof may be expressed in a variety of ways. A father who has reason to find fault with his son's conduct may reprove him by letter, or by means of a third person, as well as verbally. There is more of impulse in a rebuke, more of reason in a reproof. Our anger or indignation prompts us

Thou who art victory and law 5
 When empty terrors overawe ;
 From vain temptations dost set free,
 And calm'st the weary of strife of frail humanity

There are who ask not if thine eye 10
 Be on them ; who, in love and truth

to rebuke. The wish to convince another of his fault induces us to reprove. A rebuke is given on the spur of the moment ; a reproof may be conveyed sometime after the fault reprov'd. For this reason, rebukes are not so effectual or so convincing as reproof.—GRAHAM.

5. 'Who art victory'—Who enablest us to conquer. Our sense of right gains the victory over imaginary terrors by making us feel that disobedience to the law of right within us should alone make us fear.

5—8. 'Thou who .humanity!'—Sense of duty enables mankind to conquer vain fictitious fears by which they may be influenced, and thus proves the law or rule of their conduct ; it also sets them free from the allurements to vicious pleasures, and puts a stop to the painful struggle or war which human nature, which is morally weak, is obliged to wage with these powerful temptations with a view to get over them.

7. 'From vain temptations'—'Temptation' here='that which tempts,' not 'a tempting.'

Duty sets free from the influence of what only appears worth pursuing by rendering us morally incapable of acting otherwise than she bids ; thus putting a stop to a moral struggle, which mankind from their weakness find, even when successful, to be a 'weary strife.'—TURNER.

8. 'Frail humanity'—Weak mankind. FRAIL—Not proof against the assaults of time. Notice *frail* and *fragile*, both from the Lat. *fragilis*. The former occurs in Chaucer ; the earliest instance quoted by Richardson of the latter is in Hall. Syns.:—Substances which are apt to break are *frail* ; those which are apt, in breaking, to split into many irregular particles, are *brittle*. The form or shape of an object may make it frail, though the material of which it is constructed be not brittle. Brittle is quality essential to the nature of certain materials ; frail is applied to those which are put together, as formed in such a way as to be easily broken. A reed, or a hastily constructed house, is frail ; glass, coal, shells, &c., are brittle substances. What is frail snaps ; what is brittle breaks into many parts by collision. Frail used, as here, in a secondary sense as applied to the moral weakness of human beings. Brittle is scarcely ever so used.—GRAHAM.

9. 'There are who'—The omission of the antecedent is now universal with the neuter relative, as 'He let fall what he held' for 'He let fall that what he held.' Its omission before 'who' is not common. Cf:—

"Who steals my purse steals trash."

—SHAKESPEARE, *Othello*, iii. sc. 3.

It= Whether.

9—16. There are warm-hearted young persons who do not require the vigilant guard of duty over them ; i. e., who do their duties of their own accord ; who having a confidence in their own truthfulness and love for their duties, depend upon the ardent feelings of youth for a faithful discharge of those duties : such hearts are truly joyful and free from stain or blemish as

Where no misgiving is, rely
 Upon the genial sense of youth :
 Glad hearts ! without reproach or blot ;
 Who do thy work, and know it not : *
 Long may the kindly impulse last ; * 15
 And thou, if they should totter, teach them to stand fast.

Serene will be our days and bright,
 And happy will our nature be,

willingly discharge their duties without any uneasiness, and are not sensible that they have done so : if such persons, through wrongly placed confidence, fail in the discharge of their duties, do thou (O dreadful goddess—Duty) protect them from harm and blame.

11. 'Where no misgiving is'—Those who are loving and sincere are not troubled by doubts as to their conduct.

12. 'Genial sense of youth'—The hearty unselfish impulses which mark the season of youth. GENIAL—Lat. *genius*. See note on *Tintern Abbey*, 113.

13. 'Without reproach or blot'—Without imputation or stain, i. e., without self-reproach, and free from the stain of doubt or self-deceit.

For the metaphor, implied in 'blot,' cf. the ecclesiastical use of *immaculatus* (unspotted) for sinless, probably borrowed from the text, "Keep himself unspotted from the world."—TURNER.

14. 'Who do thy work & c.'—Without being conscious of doing their duty.

15—16. Another edition reads these two lines thus:—

"May joy be theirs while life shall last !

And thou, if they should totter, teach them to stand fast !"

17. 'Serene will be our days'—Tranquil and calm will be our life. SERENE—Calm, peaceful. See notes on the word in *The Vanity of Human Wishes*, l. 37.

17—24. '*Serene . need.*'—Our days or time will pass away in peace, and the turn or disposition of our minds will always be joyful and happy, when we are guided by love (which is not likely to commit mistakes) in the discharge of our duties, and when therefore our joy, arising from our love of duty, is its own safety, or, in other words, is of itself safe. Those men, who not being imprudently rash pass their time in a disposition or turn of mind perfectly in harmony with this belief (above-mentioned), may even in this miserable world render their career of life happy, and may also, according to their want, gain that *other strength*—viz.—strength or energy of mind from heaven, which is derivable from the consciousness of having done one's duties in life to the best of his powers.

18. Our whole nature will be no longer discordant, but our wishes, thoughts, feelings, and resolves, will be at one. Joy and love will never clash with duty.—TURNER.

* Palgrave reads :—

"O ! if through confidence misplaced

They fail, thy saving arms, dread Power ! around them cast."

When love is an unerring light,
 And joy its own security. 20
 And they a blissful course may hold*
 Ev'n now who, not unwisely bold,
 Live in the spirit of this creed;
 Yet find that other strength, according to their need.

19. 'Unerring light'—A certain or not mistaking guide. *Light*, literally, is an illumination which can guide one in his way through darkness. *Unerring* and *own* are emphatic.

20. 'Joy its own security'—When we feel any amount of delight in doing certain action we may be sure that it is right. *SECURITY*—Lat. *se*, apart, and *cura*; so properly=freedom from anxiety; so 'proper cause for such freedom,' as here. For the former meaning, Cf. *Par. Lost*, IV. 791.)

"Why dost thou careless lie,
 Buried in ease and sloth,
 Knowledge that sleeps doth die
 And this security,
 It is the common moth
 That feeds on wits and arts, and so destroys them both."

—BEN JONSON.

The ordinary meaning of this word is *safety*. The modern use is an instance of change or modification of meaning. (Dean Trench observes:—"In our present English the difference between 'safe' and 'secure' is hardly recognized, but once it was otherwise. *Secure* ('securus'=sine cura) was subjective; it was a man's own sense, well grounded or not, of the absence of danger; *safe* was objective, the actual fact of such absence of danger. A man therefore might not be 'safe' just because he was 'secure' (thus see *Par. Lost*, IV. 791.) I may observe that our sense of *secure* at *Matt. XXVIII. 14*, is in fact this early, though we may easily read the 'passage as though it were employed in the modern sense.'

22. 'Ev'n now'—Even in this life. If they (who). 'Unwisely bold'—Over-presumptuous.

23. SPIRIT—Lat. *spiro*, to breathe. Here turn or temper of mind. 'This creed' i. e., relying on joy and love to guide them right; this impulse.

24. 'Yet find...need.'—Also obtain that other assistance (standard of duty) when required.

25. I—Nominative to *have reposed*. *Loving*—An active present participle, and *untried* (i. e., inexperienced) a past participle, both qualifying I.

25—32. 'I...may'—Though (says the poet) I am no plaything of, or subject to every gust of passion that chance may raise in the heart, yet being fond of personal liberty, and inexperienced in the discharge of duties which one who serves another is bound to do, and being also my own guide, I have ignorantly placed an implicit confidence on my own discretion or sense; and when the calls or commands of duty were felt in my heart, I delayed to obey them in order to move or walk idly in more genteel and independent path of life; but now I would gladly obey the commands of duty, if I may at all do so.

* Other editions read thus:—

'And blest are they who in the main
 This faith, even now, do entertain;'

I, loving freedom, and untried, 25
 No sport of every random gust,*
 Yet being to myself a guide,
 Too blindly have reposed my trust;
 And† oft, when in my heart was heard
 Thy timely mandate, I deferr'd 30
 The task in smoother walks to stray;‡
 But thee I now would serve more strictly, if I may.
 Through no disturbance of my soul,
 Or strong compunction in me wrought,

26. 'No sport...gust,'—No slave to momentary impulse; although not 'blown about by every vain wind' of feeling. RANDOM—Observe that the termination *m* is a relic of the old dative case. Cf. *Seldom*. *Sport* and *guide* are in the same case with *I*.

28. 'Too blindly...trust'—Have been foolishly over-confident.

30. 'Timely mandate'—Opportune order.

31. 'In smoother walks to stray'—Engage myself in more pleasant works.

32. I now wish to obey, if I can, the commands of duty more rigidly.

33—40. Through no agitation caused by passions or painful stings of conscience worked in my soul, yet I ask and entreat for the restraint of duty for calming my thought, and granting repose to my mind; for I am tired of the unlicensed freedom from duties which I enjoy, and I feel the oppression or pain caused by wayward wishes and emotions which are raised in my heart by chance: all that I hope and wish for, is repose or quietness of thought, which is the same at all times; and therefore my hope must no more be designated by different names.

34. COMPUNCTION—Lat. *con, pungo*, to prick. Cf. 'the prick of conscience.' Syns.:—*Compunction* signifies a pricking of the conscience. *Remorse* is an intensive compunction. *Remorse* denotes a gnashing or biting. The former is expressive of the sorrow caused by minor offences; the latter conveys an idea of the excessive pain the soul feels at the sense of its crimes, and is analogous to the feeling of bodily pain expressed by grinding or gnashing the teeth. A miser may feel compunction for his injustice, a murderer is agitated by remorse.—GRAHAM.

WROUGHT—Produced. This is a verb of the strong conjugation, and admits of double forms in the aorist or preterite. Comp. like forms *burnt* and *brand*, *purpose* and *propose*, &c. The verb is thus conjugated in the present, aorist and participle:—

<i>Present</i>	<i>Aorist</i>	<i>Participle</i>
O. E. <i>Wirk</i> , <i>werk</i> (now work)	Worked or wrought	Wrought.

From this it will appear that the two forms of this verb unlike other classes of verbs formed regularly, both admit inflexion and take 't' or 'd'.

* Turner reads *guest* for *gust*.

† Some edition reads 'Full oft.'

‡ Do. "The task imposed, from day to day;"

I supplicate for thy control, 35
 But in the quietness of thought :
 Me this uncharter'd freedom tires ;
 I feel the weight of chance desires :
 My hopes no more must change their name,
 I long for a repose which* ever is the same. 40

Stern Lawgiver ! yet thou dost wear
 The Godhead's most benignant grace ;

*In the aorist. It will be observed that the final consonant here is 'k'; and when the tendency of the letters 'g', 'k' or sounds allied to those mutes to become 'h' and 'y' as well as to undergo further changes, is remembered, the forms in point cease to seem analogous. To this class belong the remarkable preterites of the verbs *seek, beseech, catch, teach, bring think, and lay*. Thus *wrought* is formed by transposing 'r' and 'o' and the final 'h' changed into 'g' admits of an 'h' and 't' is added as the sign of the aorist—'u' being an intruder. Notice also that when verbs have both a weak and strong form of the past participle, the weak is generally used in the literal, the strong form in the metaphorical sense. So *loaded, laden; struck, stricken; freighted, fraught*.

36. BUT—Only. An adverb modifying the meaning of 'supplicate' 'Quietness of thought'—As opposed to "disturbance of my soul." Tranquillity of minds.

37. UNCHARTER'D—From Lat. *charta*, Fr. *carte*, a paper or parchment; so a law or agreement drawn up on it. The "Magna Charta" so famous in English history, has connected 'charter' with constitutional freedom. 'Unchartered freedom' thus gives an idea of anarchy and license.—TURNER. Freedom or exemption from duties is called 'unchartered,' because it is not sanctioned by God, who has enjoined mankind to discharge faithfully all their social, moral, and religious duties in life. "True religion," says Russel, "consists in fulfilling the duties of our station."

38. 'Chance desires' i. e., wishes or passions that rise in the heart by chance. *Chance* is here an adjective qualifying *desires*.

40. REPOSE &c.—A state of tranquillity which is subject to no change.

41. 'Stern Lawgiver &c.'—Thou art the author of a rigid code, yet thou dost put on the most lovely expression that divinity can assume. *Stern*—so said of duty, because it would not allow the slightest aberration from its precepts.

41—8. 'Stern Lawgiver...strong.'—Though duty is a severe lawgiver as it forces all to observe its laws, yet it is blessed with the grace or mercy of God who always confers his blessings on those that are truly dutiful; moreover, the heart-felt delights which are derivable from a faithful discharge of duties, are so pleasant, that flowers may be said (as it were, to laugh in their bed before the goddess—Duty, and fragrance, to follow her steps, even the celestial spheres and bodies—viz., the five heavens (according to ancient Ptolemaic notions), the fixed stars, planets, satellites, &c., in their revolutions and other phenomena, act up to the laws of duty, and are preserved in their right course, "fresh and strong" by so doing.

Nor know we anything so fair
 As is the smile upon thy face.
 Flowers laugh before thee on their beds, 45
 And fragrance in thy footing treads ;
 Thou dost preserve the stars from wrong ; [strong.
 And the most ancient Heavens, through thee, are fresh and

42. GODHEAD—*God* and *Sax. had.* Godship ; Divine Nature or essence ; Deity. BENIGNANT—Lat. *benignus*—*bene*, well, and *genus*, kind, fr. *bonus genus*.—OGILVIE. Literally, good-natured (*bene—gigno*), kind, gracious, favourable—the reverse of ‘malignant.’ Richardson’s first quotation is from Burke. It was probably coined to match the much older ‘malignant.’ ‘Benignant’ does not occur in Johnson’s Dictionary.—JEAFFRESON.

GRACE—Primarily, *favour*; *good-will*. Appropriately the free unmerited love and favour of God. Profr. Bain, remarking on “Abstract nouns that do not point to any adjective or verb” says, “Grace” *e. g.* is not traceable to any English word, adjective or verb. We know, however, that it is practically the meaning of the adjectives “graceful” “gracious.” Accordingly we may set it down as an adjective abstract. If now we trace it to Lat. *gratia*, from (adj.) *gratus*, our practical test is confirmed by the historical derivation.—*Companion to English Composition*.

44. ‘Smile upon thy face’—The approbation of conscience.

45—8. ‘*Flowers laugh...strong.*’—The path of duty is the path of pleasantness ; and perfume springs under thy feet, i. e., the path of duty is the path of happiness. He widens the signification of duty. The law by which the planets move round the sun ; only another aspect of the law which moral and intellectual beings ought to follow. This passage is often quoted.

47. Duty may be considered as one of the phases of the Godhead, whereby he manifests himself to man ; and thus Duty stands to us as part of that mighty power that sustains the universe of starry worlds and breathes into creation the breath of life. Moral and physical law are both manifestations of the same power. There may be in line 47 a slight tinge of the personification of stars so common in Hebrew poetry—

“The morning stars sang together, and the sons of God shouted for joy.”

STARS—This word is here used in its widest sense, signifying innumerable luminous bodies seen in the heavens.

The stars are distinguished as *planets* and *fixed stars* ; the latter are so called from their maintaining the same, or very nearly the same, relative positions in the heavens.

48. ‘The most ancient heavens’—Everlasting firmament ; the fabric of the sky stands as firm now as on the day of creation, because the heavenly bodies are following the law without ever deviating from them.

HEAVENS—According to Ptolemy there are five heavens :—(1). The planetary heaven ; (2) the sphere of the fixed stars ; (3) the crystalline which vibrates ; (4) the primum mobile which communicates motion to the lower spheres ; (5) the empyrean or seat of deity and angels. The term *heaven* was anciently used to denote orb or sphere in which a celestial body was supposed to move, hence the number of heavens varied. According to one system, the first heaven was that of the Moon, the second that of Venus, the third that of Mercury, the fourth that of Sun, the fifth that of Mars, the sixth that of Jupiter, the seventh that of Saturn, the eighth that of fixed stars, and the ninth that of the *Primum Mobile*. According to Prophet

To humbler functions, awful Power !
 I call thee : I myself commend 50
 Unto thy guidance from this hour ;
 Oh, let my weakness have an end !
 Give unto me, made lowly wise,
 The spirit of self-sacrifice ;
 The confidence of reason give ; 55
 And, in the light of truth, thy bondman let me live !

Mahomed also, there are seven heavens. In modern phraseology, the word *heaven* is used for the starry firmament, and the residence, of God and angels.

49. '*Humbler functions*' i. e., lower performances or occupations than that of preserving the Heavens and Stars in their right course.

50—51. '*I myself hour*;'—From this time I place myself under thy superintendence; I summon thee to perform a less sublime service.

52. WEAKNESS—Moral frailty. The weakness here referred to is—"being a guide to myself." &c.

53. '*Made lowly wise*' i. e., made wise by humility. The past participle *made* refers to *me*; *wise* qualifies *me*.

53—6. A familiar quotation.—BARTLETT.

54. '*The spirit of self sacrifice*'—That disposition or turn of mind which will induce and lead me to sacrifice or lose my own interest for the benefit of others.

55. '*The confidence of reason*'—Opposed to the '*confidence misplaced*' in his own nature as a guide.—TURNER.

56. Let me live as a slave to duty in the illumination of truth; in other words, let me truthfully discharge the legitimate duties of my life.

LUCY. .

THREE years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make 5
A lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
The girl, in rock and plain,
In earth and heaven, in glade and bower, 10
Shall feel an overseeing power
To kindle or restrain.

"She shall be sportive as the fawn,
That wild with glee across the lawn

CRITICISMS.

These lines describe, in a very graceful manner, the supposed operation of natural influences in developing the faculties both of mind and body. The conception is, of course, intended to be fanciful, but it embodies, nevertheless, much truth, for there is an influence in natural scenery which "insensibly both "kindles and restrains" the taste and the affections.—PAYNE.

8. '*Law and impulse*'—These words and the synonymous phrase 'a power to kindle or restrain,' are admirably chosen to denote the apparently opposite, yet really harmonious, results produced in the mind by external nature.—PAYNE.

'*With me &c.*' i. e., while she is in company with me, 'among the rocks, &c.' she shall be conscious of my superintending power to animate and tranquillise the mind.—PAYNE.

10. GLADE—This word is derived from A. S. *gehlad*, which is the part. of *gehliden*, to cover, hence literally it means a spot covered with trees; a light or clear defile, a clear green space in a wood or an avenue through it.

BOWER—Originally spelt *boure*, fr. A. S. *búr*, a cottage, a place of retirement, from *búwan*, to inhabit, hence by 'a lady's bower' we mean her private room (opposed to *hall* which was a public chamber in a great house). Cf. *Lay of the Last Minstrel*, c. i.

"The ladye had gone to her secret bower."

The word is here used in its secondary meaning, a shady covered place. It has three different shades of meaning:—(1) A room for sleeping. (2)

Or up the mountain springs ; 15
 And hers shall be the breathing balm,
 And hers the silence and the calm
 Of mute insensate things.

"The floating clouds their state shall lend
 To her ; for her the willow bend ; 20
 Nor shall she fail to see
 Even in the motions of the storm,
 Grace that shall mould the maiden's form
 By silent sympathy.

"The stars of midnight shall be dear 25
 To her ; and she shall lean her ear
 In many a secret place
 Where rivulets dance their wayward round,
 And beauty, born of murmuring sound,
 Shall pass into her face. 30

An artificial summer-house of wood overgrown with creepers to keep out the sun, and not the rain. (3) Shade formed by overshadowing trees.

13. 'She shall be sportive &c.'—This stanza beautifully exemplifies the last.

14. LAWN—Connected with *laund*, *land* ; also akin to *lane*.—Grassy land annually mown for hay. The word is usually as here, applied to *plain* lands, lands lying between woods ; or a stretch of smooth grass in front of a house. Cf. MILTON'S *L'Allegro* :—

"Russet lawns and fallows gray,
 Where the nibbling flocks do stray."

As now used, it means the land around a gentleman's house, what in this country is better understood by a 'compound.'

17. CALM—Syns. :—That is *quiet*, which is made so by circumstances, and is, therefore superficially at rest ; that is *calm*, which is quiet by constitution—or which is altogether at rest. An angry man may be quiet externally, but certainly not calm.—PAYNE.

18. INSENSATE—L. Lat. *insensatus*,—*in* and *sensatus*, from *sensus*, sensation, sense. Destitute of sense ; stupid.

28. 'Where rivulets &c.' A very picturesque line* and most delicately versified. Try the effect of substituting some word of two syllables for 'rivulets.'—PAYNE.

RIVULETS—Small streams or rivers, from the Lat. *rivulus* a diminutive of *rius*, a brook or stream. The last syllable *let*, has no connection with the ordinary English diminutive occurring in *bracelet*, *hamlet*, &c., which is really the same as *little* ; nor has the first part *river* any connection with *river*, which means literally a *bank*, coming to us through the Fr. *rivière*, from the Lat. *rixa*, a bank.—MULLINS.

32. 'Stately height'—Joy, it is well known, expands and elevates the form, while sorrow depresses it.—PAYNE.

“ And vital feelings of delight
 Shall rear her form to stately height,
 Her virgin bosom swell ;
 Such thoughts to Lucy I will give,
 While she and I together live
 Here in this happy dell.”

35

Thus Nature spake. The work was done—
 How soon my Lucy's race was run !
 She died, and left to me
 This heath, this calm, and quiet scene ;
 The memory of what has been,
 And never more will be.

40

35. WHILE—Syns.:—*While* is from the Saxon *hwile*, and signifies *time*. *Whilst* is a superlative form, or a more intensive degree of *while* and is used for *during the whole time*. ‘I shall write *while* you work,’ means that during the time that you are working, I shall occupy myself (perhaps occasionally) in writing. ‘I shall write *whilst* you work,’ means that during the whole time that you are occupied in working, I shall not cease from writing.—GRAHAM.

CHARACTER OF PETER BELL THE POTTER

FROM 'PETER BELL.'

He roved among the vales and streams,
In the green wood and hollow dell;
They were his dwellings night and day,—
But nature ne'er could find the way
Into the heart of Peter Bell. 5

In vain, through every changefu^l year,
Did nature lead him as before;
A primrose by a river's brim
A yellow primrose was to him,
And it was nothing more. 10

Small change it made in Peter's heart

1. ROVED—Sax *reafian*; Dan. *rooven*; Ger. *rauben*; Goth. *raubon*, *biraubon*, to rob, strip, despoil. Lit., to reave, to go about in search of booty. Hence, to go, move, or pass, without certain direction in any manner, by walking, riding, flying or otherwise.—OGILVIE, Wandered.

4. FIND—Syns.:—In *finding* we act; in *meeting* with some person or thing acts upon us. What we find, we go towards either by chance or intentionally. What we meet with presents itself to us unsought for. In looking for a quotation in some poet we may not be able to find it, but may meet with one which will answer our purpose equally well.—GRAHAM.

8. PRIMROSE—Lit., the first or an early rose in Spring; from Lat. *primus*, first, and *rosa*, a rose. It is a corruption from the Fr., *prime rose*, *prime verole*, Lat. *premula veris*. In the "Grete Herball," we find the form 'pryme rolles.' It is so named because it flowers early in Spring:—

"The *primrose* placing first, because that in the Spring
It is the first appears, then only flourishing."—DRAYTON.

Milton calls the 'rathe primrose,' i. e., the early primrose.

"Bring the *rathe primrose* that forsaken dies."—LYCIDAS.

For familiar corruptions, Cf. 'gilly flowers' from Fr. *girasolee*, 'quarter session for roses,' Fr. *quatre saisons*, 'Jerusalem antichokes,' Fr. *girasol*. RIVER—This word means, literally, a bank, coming to us through the French *rvrière*, from the Lat. *ripa*, a bank.—MULLINS.

8—10. 'A primrose ... more'—This passage is a familiar quotation.—BARTLETT.

11. SMALL—Syns.:—*Little* wants dimension; *small* wants extension. *Little* is opposed to big or great; *small* is opposed to large. *Little* is derived from the Sax. *lyt dæl*, a light portion or part. *Small*, from *smæl* slender. *Little* boys become big by growing. *Small* children become larger. A *little*

To see his gentle panniered train
 With more than vernal pleasure feeding,
 Where'er the tender grass was leading
 Its earliest green along the lane. 15

In vain, through water, earth, and air,
 The soul of happy sound was spread,
 When Peter on some April morn,
 Beneath the broom or budding thorn,
 Made the warm earth his lazy bed. 20

At noon, when, by the forest's edge
 He lay beneath the branches high,
 The soft blue sky did never melt
 Into his heart; he never felt
 The witchery of the soft blue sky ! 25

On a fair prospect some have looked
 And felt, as I have heard them say,

piece does not weigh much, a small piece does not present much surface to the eye. The word little is often used in a secondary sense for mean; as 'a little action.' This signification may be accounted for by its root, *light*, i. e., without weight, light of estimation. GRAHAM.

12. PANNIERED—*Pannier*, Fr. *panier*, comes from Low Lat. *panarium*, a bread-basket. Lat. *panis*, from which also come 'pantry' and 'pantler.'—SMITH.

19. BROOM—(Bot. *Cytisus scoparius*). A shrub bearing a yellow flower on leafless branches. Its toughness has led to its use to make sweeping implements, and hence a long-handled brush is called a broom. The word is of Teutonic origin, and is connected by some with *bramble*, the Germanic form of which appears to have been early applied to any low scrubby, rough, prickly vegetation. MaxMüller, 2nd Series, p. 218, traces both *broom* and *bramble* to root *bhrām*, to whirl.—JEFFRESON.

21. FOREST—Fr. *forêt*, Ital. *foresta*, Sp. & Pg. *foresta*. This last form seems to favour the derivation from *flos*, *floris*. The word has also been derived from *foris*, *forasticus*, exterior, abroad. Grimm will have it to be from the Scan. *bor*, *parius* (Cf. *fir*, the place of firs), others from Celt. *gores* waste ground. Cf. Eng. *Gorse*.

23—5. 'The soft...sky!'—Mr. Bartlett observes this passage to be a familiar quotation.

25. WITCHERY—Witchcraft, sorcery, enchantment. On the word, 'witch,' Trench remarks:—"This was not once restrained, as it now is, to the female exerciser of unlawful magical arts, but would have been as freely applied to Balaam or Simon Magus as to her whom we call 'witch of Endor.' 'She-witch' was not uncommon in our Elizabethan literature, when such was intended. In the dialect of Northumbria 'witches' are of both sexes still (Atkinson)."—*Sel. Glossy*.

As if the moving time had been
 A thing as steadfast as the scene
 On which they gazed themselves away. 30

Within the breast of Peter Bell
 These silent raptures found no place;
 He was a Carl as wild and rude
 As ever hue-and-cry pursued,
 As ever ran a felon's race. 35

Of all that lead a lawless life,
 Of all that love their lawless lives,

29. STEADFAST—Lit., *fast* in the *stead* or place; hence, firm, unmoved.

32. RAPTURES—Der. Lat. *rapiō*, I snatch; literally signifies, *that which snatches us out of and above ourselves*. Hence transport, or extreme joy. There is another word in the English lexicon which is synonymous with 'rapture,' viz., 'ecstasy,' derived from the Greek. This is one of the group of words like 'pastime,' 'diversion,' 'transport,' &c., which as Dean Trench very justly remarks "contain great moral truths. God having impressed such a seal of truths upon language, that men are continually uttering deeper things than they know, asserting mighty principles, it may be asserting them against themselves, in words that to them may seem nothing more than the current coin of society."—*Study of Words*.

33. CARL—Originally the same word as 'churl,' but like churl, having waddered far from its original meaning, which was simply *man*, O. E. *carl*. However, in the form *ceorl* it was applied in a special sense to a member of the mass of non-noble freemen; and as they sank to a lower and finally to lowest condition from political causes, the word sank with them, becoming eventually our modern 'churl.' The German form is *kerl*.—SMITH.

34. HUE-AND-CRY—This is the only remaining use of the word *hue*, fr. Fr. *huer*, to cry, said by Diez to be formed by onomatopœia; the same root also existing in *huetle*, an owl.—SMITH. PURSUED—'Pursue' and 'pursuer' are the older words in the language than 'persecute' and 'persecutor'—earlier adaptations of 'persequor' and 'persecutor,' and not, as these last, immediately from the Latin. Besides the meaning which they still retain, they once also covered the meanings which these later words have, since their introduction, appropriated as exclusively their own. In Scotch law the prosecutor is the 'pursuer.'—TRENCH, *Sel. Glossy*. Der. Fr. *pour* and Lat. *pro*, forward, and *sequor*, to follow—other words derived from the same root are:—'Prosecute,' 'pursuit,' 'consequent,' 'subsequent,' 'obsequies,' 'suit,' &c.

35. FELON—Fr. *felle*, cruel, fierce, untractable; *felon*, cruel, rough, untractable; *felonie*, anger, cruelty, treason, any such heinous offence committed by a vassal against his lord whereby he is worthy, to lose his estate.—COTGRAVE. Diez rejects the derivation from Lat. *fel*, gall, but his suggestion from O. H. Ger. *fillo*, a skinner, scourger, executioner, is not more satisfactory. The true origin is probably to be found in the Celtic branch. Welsh *gwall*, defect; Bret. *gwall*, bad, wicked, defect, fault, crime, damage; *gwall-ober*, to do ill; *gwalla*, to injure.—WEDGWOOD.

In city or in village small,
 He was the wildest far of all ;—
 He had a dozen wedded wives 40

Nay, start not !—wedden wives—and twelve !
 But how one wife could e'er come near him,
 In simple truth I cannot tell ;
 For, be it said of Peter Bell,
 To see him was to fear him. 45

Though nature could not touch his heart
 By lovely forms, and silent weather,
 And tender sounds, yet you might see .
 At once that Peter Bell and she .
 Had often been together. 50

A savage wildness round him hung
 As of a dweller out of doors ;

38. * VILLAGE—Through the French, from Lat. *villa*, a country seat, probably a contraction of *vicula*, dimn. of *vicus*, a quarter or district of a city and often a hamlet or country seat, akin to Gr. *oikos*. Comp. E. 'wick' or 'witch' in Chiswick, Norwich, &c. The termination 'age' from the Lat. *aticus*=a collection. Syns.:—In England, a *hamlet* denotes a collection of houses too small to have a parish church. A *village* has a church, but no market. A *town* has both a market and a church or churches. A *city* is, in the legal sense, an incorporated borough town, which is, or has been, the place of a bishop's see.

40. WEDDED—Married. The word *wed* is properly to engage, or pledge oneself, to betroth, then passing on to signify the marriage which is the conclusion of engagement.

41. NAY=Not so. There formerly existed a distinction between the use of *yea* and *yes*, *nay* and *no*, *yea* and *nay* were answers to questions framed in the affirmative, as Will he go? *Yea* and *Nay*; but if a negative question, Will he not go? the answer was *yes* or *no*. The English, however, are too practical to retain so nice a refinement as this, where there is a distinction in words without a difference of thought, and *nay* and *yea* are seldom used except in religious writings, or for the sake of the rhyme. * *Yea* is contracted into *ay*. START—Move with a sudden emotion of fear and surprise. Der. Old Ger. *stürzen*, to fall, to fall down, allied to the root *stir*. Its dimn. form is 'startle.'

47. LOVELY—Syns.:—*Lovely* is active in its signification, and means inspiring love; *amiable* has a passive sense, and signifies deserving of love. The outward appearance is lovely; the disposition and character are amiable.

Amiable is never applied to things, and *lovely* never to moral qualities. We can neither say an amiable flower, nor a lovely temper.—GRAHAM.

51. SAVAGE—Fierce, ferocious. Lit., wild as in a wood. Trench says,—“It would be curious to know how many have seen the Lat. *silva* in *savage* since it has been so written, and not *salvage*, as of old; or have been reminded

In his whole figure and his mien
A savage character was seen
Of mountains and of dreary moors. 55

To all the unshaped half-human thoughts
Which solitary Nature feeds
'Mid summer storms or winter's ice,
Had Peter joined whatever vice
The cruel city breeds. 60

His face was keen as is the wind
That cuts along the hawthorn-fence ;—
Of courage you saw little there,
But, in its stead, a medley air
Of cunning and of impudence. 65

He had a dark and sidelong walk,
And long and slouching was his gait ;

of the hinderances to a civilized, and human society, which the indomitable forest, more perhaps than any other obstacle, presents." In this connexion the words *pagan* and *heathen* may be noticed.

53. MIEN—French *mener*, to behave or conduct oneself. General appearance or expression. Syns.:—*Mien* refers to the whole outward appearance ; *look* depends on the face and its changes ; *manners* on the general habits and behaviour ; *manner* is bearing, carriage.

55. DREARY—See *Jehovah the Provider*, l. 13. MOORS—Extensive tracts of land covered with heath. The first meaning of the word *moor* is a marsh, or fen. Cf. *Mere*, *morass*. The adjectival form is *moorish*.

57. SOLITARY—Syns.:—*Solitary* simply denotes the absence of all beings of the same kind : thus a place is solitary to a man, where there is no human being but himself—and it is solitary to a brute, when there are no brutes with which it can hold society. *Desert* conveys the idea of a place made solitary by being shunned, from its unfitness as a place of residence ; all deserts are places of such wildness as seem to frighten away almost all inhabitants. *Desolate* conveys the idea of a place made solitary, or bare of inhabitants, and all traces of habitation, by violent means : every country may become desolate which is exposed to the inroads of a ravaging army.—CRABB.

63. COURAGE—From the Lat. *cor*, the heart. *Courage* and *courageous* imply heartiness, strength of heart and soul ; and to *encourage* is to put heart into another.

64. MEDLEY—Fr. *meler*, to mix. Mingled.

66. SIDELONG—Sydney uses *sideward* (*Arcad.* III.) Holinshed has the form *sidelingswise*. Probably the *long* is a corruption of the adverbial termination *long*, which yet survives in *groveling* and *darkling*, so *flatlong*, *headlong*, *endlong*. Comp. *noseling*. In oldest English the term occurs in the forms *linga* or *lunga* ; thus *bæclinga* = backwards ; *handlunga* = hand in hand. In Lowland Scotch the form is *lins* as in *hafflins* (*COTTER'S Sat. Night*, 62). = half, *Haffin* = half grown (see Jamieson) is either a distinct cognate word

Beneath his looks so bare and bold,
 You might perceive, his spirit cold
 Was playing with some inward bait. 70

His forehead wrinkled was and furred;
 A work, one half of which was done
 By thinking of his 'whens' and 'hows';
 And half, by knitting of his brows
 Beneath the glaring sun. 75

There was a hardness in his cheek,
 There was a hardness in his eye,
 As if the man had fixed his face,
 In many a solitary place,
 Against the wind and open sky! 80

or this same adverb used adjectively. See a paper by Dr. Morris in Philo. Soc. Trans. for 1862-63.—HALES.

67. SLOUCHING—To *slouch* is to flag, to hang down for want of inherent stiffness, to do anything with unstrong muscles, to walk with a negligent gait. A *slouch*, a lubberly fellow.—BAILEY'S *Eng. Dict.* 1737.

GAIT OR GATE. Both these words etymologically mean a street, way. The original meaning seems to be a narrow opening. Hence metaphorically the way, means or manner of doing a thing. O. E. *algates*, always, by all means. Applied to the carriage, procedure, or gait of a man, it has acquired a distinctive spelling.—WEDGWOOD.

70. BAIT—O. E. *bat*, seems to be derived from *bite*, as also, doubtless, is *bait*, to feed.—SMITH. Literally, a bit of food put on a hook to allure fish; hence, an allurement, enticement.

71. FURRED—Furrowed. *Furrow* is the diminutive of O. E. *furh* which, by Grimm's Law, is the same word as Lat. *porca*, Goth. 'f' representing the classical, 'p.' There seems to exist the same relation between *furrow* and *farrow*, as between *porca* and *porcus*, the image of a hog rooting in a straight line across a field easily suggesting that of a plough also.—SMITH.

75. GLARING—To *glare* is to look fiercely with piercing eye. The word probably contains the same root as the Lat. *claréo*, to be bright.

78—80. 'As if...sky!'—Mr. Bartlett observes this passage to be a familiar quotation.

. TO MAY.

THOUGH many suns have risen and set
 Since thou, blithe May, wert born,
 And bards, who hailed thee, may forget
 Thy gifts, thy beauty scorn;
 There are who to a birthday strain 5
 Confine not harp and voice,
 But evermore throughout thy reign
 Are grateful and rejoice!
 Earth, sea, thy presence feel—nor less,
 If yon ethereal blue 10
 With its soft smile the truth express,
 The heavens have felt it too.
 The inmost heart of man, if glad,
 Partakes a livelier cheer;

CRITICISMS.

Among the many beautiful poems of the same author, there is not perhaps a more finished composition than this—not one more noticeable for the "*curiosa felicitas*"—that "grace beyond the reach of art,"—which evinces the perfect mastery of the artist.—PAYNE.

3. BARDS—The name of the poets of the ancient Celts, whose office it was to sing the praises of the great and warlike hymns to the gods.
 —WEDGWOOD.

10. YON—That there (in the distance); same as *yonder*. A. S. *gond* past part. of *gongan*, to go. In Ger. *mer*. Its old form is *yond*, compar. *yonder*, the superlative is obsolete. Ben Jonson classes it among demonstrative pronouns. Cf. *beyond*—the compound of *be* and '*gond*'; *beyond* means

13. GLAD—The Celtic word *gladh* is said to bear the meaning of sword as well as river, meanings at first very opposite, but which may be brought into harmonious relation. The radical idea seems to be the *reflection* of *light*—to glitter, to glisten, &c. Thus we hear of 'glittering blades' as well as 'shining rivers.' *Gladus*, *glawe*, a cognate word; *glade*, a clear space where the sunbeams play; *glad*, Sax. *glæd*; *gladness*—the light of the soul reflected in the countenance: all these words seem to spring from a common radical, the primary idea being the reflection of light.—*Notes and Queries*.

14. CHEER—Der. Fr. *chère*, Gr. *chaio*, to rejoice, because the sight of good viands makes the countenance glad. The word seems to have had 'countenance' as its first meaning, and the modern use to be an ellipsis of "bonne chère," like *cheap* which is an ellipsis of Fr. *bon marché*. In the following quotations, the word *cheer* is used in its primary sense.

And eyes that cannot but be sad 15
Let fall a brightened tear.

Since thy return, through days and weeks
Of hope that grew by stealth,
How many wan and faded cheeks
Have kindled into health! 20

The old, by thee revived, have said,
"Another year is ours!"
And wayworn wanderers, poorly fed,
Have smiled upon thy flowers.

Who tripping lisps a merry song 25
Amid his playful peers?
The tender infant who was long
A prisoner of fond fears;

"All fancy-sick she is, and pale of cheer."—

Mid. Sum. N's Dream.

"A moment changed that lady's cheer,
Gushed to her eye the unbidden tear."—

Lay of the Last Minstrel, IV. 25.

Cheer soon came to be applied to the outward appearance generally, as betokened by the expression of the face; to whatever has the effect of gladdening the countenance,—good news, entertainment, &c.

19. *WAN*—Connected with 'wane,' and both are from the A. S. *wanian*, *gewanian*, to diminish, become less, old Ger. *wan*, deficient, Sans. *ana*, diminished.—OGILVIE. Syns.:—*Pallid* rises from *pale*, and *wan* upon *pallid*; the absence of colour in any degree, where colour is a requisite quality, constitutes paleness, but pallidness is an excess of paleness, and *wan* is an unusual degree of pallidness; paleness in the countenance may be temporary; but pallidness and wanness are permanent.—CRABB.

23. *WAYWORN*—Wearied by travelling.

25. *LISPS*—To *lisp* in its ordinary acceptation describes the sound which some make instead of 's'—by putting the tongue between the teeth, but it is used of any imperfect utterance—hence to speak indistinctly. Cf. Pope:—

"I *lisp*ed in numbers and numbers came."

26. *PEERS*—Equals; companions. Fr. *pair*, Lat. *par*, equal. (1) Equal. "He hath no *peer*," motto of the Napier family. 'No one is to be condemned except by the judgment of his *peers*.'—Magna Charta. (2) A lord, noble. The House of *Peers*, or *Lords*. They are so called because all the nobles had equal privileges.

27. *INFANT*—Lat. *infans*, a child before the age of speech, fr. *in*, negative, and *for*, *fari*, Gr. *phore*, to speak, Fr. *enfant*, child, son. Lit., one unable to speak. In Spain and Portugal, the eldest son or daughter the heir apparent, being excepted, any prince or princess of the royal blood is respectively designated as *Infante*, *Infanta*.

But now, when every sharp-edged blast
Is quiet in its sheath, 30
His mother leaves him free to taste
Earth's sweetness in thy breath.

Lo! streams that April could not check
Are patient of thy rule ;
Gurgling in foamy water-break, 35
Loitering in glassy pool :
By thee, thee only, could be sent
Such gentle mists as glide,
Curling with unconfirmed intent,
On that green mountain's side. 40

How delicate the leafy veil
Through which yon House of God
Gleams 'mid the peace of this deep dale,
By few but shepherds trod !
And lowly huts, near beaten ways, 45
No sooner stand attired
In thy fresh wreaths, than they for praise
Peep forth and are admired.

Season of fancy and of hope,
Permit not for one hour 50
A blossom from thy crown to drop,
Nor add to it a flower !

28. FOND—From M. E. *fonne*, a fool. 'Fond' retains to this day, at least in poetry, not seldom the sense of 'foolish.'—TRINCH, *Sel Glossy*.

35. GURGling—Lat *gurgles*, a whirlpool. Running with a puling noise. 'In one line of this couplet, we may almost hear the gurgling, and in the other almost feel the stillness, of the water.'—PAYNE

38. LOITERING—A word of Teutonic origin, probably signifying in its earliest stages the flapping or shaking of something loose, and then coming to express a slack, remiss, lingering way of acting, or an absence of activity. Richardson quotes no usage of it earlier than Surrey in the middle of the sixteenth century.—JEFFERSON.

39. CURLING &c.—One of those "felicities" of phrase, alluded to in the first note.—PAYNE.

46. ATTIRED—Dressed. *Attire* is derived from *tire*, Gr. *tiara*, O. Fr. *atour*—a head-dress, then dress generally. Another derivation of the same word is Fr. *attēra*, to draw on anything; originally Lat. *ad* and *traho*, I draw.

50. PERMIT.—Syns.:—To *permit* consents formally; to *allow* consents tacitly. The former is positive; it signifies to grant leave: the latter has a negative meaning; it is merely not to forbid. We are permitted to do what

Keep, lovely May, as if by touch
 Of self-restraining art,
 This modest charm of not too much, 55
 Part seen, imagined part !

we obtain leave to do. We are allowed to do what no one interferes with us for doing.—GRAHAM.

53. '*Keep, lovely May &c.*'—The most satisfactory test of superlative excellence, in point of composition, of such lines as this and the following, would be afforded by the attempt to improve them by the alteration or addition of even a single word. The success of Horace himself in such an endeavour would have been extremely doubtful.—PAYNE.

ODE.

INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD.

CRITICISMS.

This ode, in which the expression of Wordsworth's inspired ideality reached its climax, was written 1803 and 1806, during the poet's life at the Town-end of Grasmere, in the years immediately following his marriage. It was contained among the poems published in two volumes in 1807. The author has headed the ode with a quotation from a little poem written in 1804—

"The child is father of the man,
And I could wish my days to be
Bound each to each by natural piety."

The following analysis, brief and inadequate as it is, may help the pupil to trace the connection of ideas and understand the poem as a whole.

In early childhood all nature seemed resplendent. Now in manhood, though all around me laughs, I feel the glory faded. I try to sympathise with the universal joy, but the very fields remind me of my loss.

(Stanza V.) This feeling is accounted for. We existed before our birth into this human world. We are come from God, and thus in infancy we bear in us most clearly the traces of our heavenly origin, traces which fade before advancing manhood.

(Stanza VI.) All things of earth tend to make us forget our former state. Even the infant, forgetful of his high descent and calling, imitates the occupations of his elders, and seeks to anticipate the bonds of custom.

(Stanza IX.) Yet all is not lost. There yet remains some records of our heavenly childhood; not only the memory of its innocence and freedom, but that feeling of the unreality of an external world which comes back upon us in our highest moods and tells us of our spiritual origin.

(Stanza X.) Therefore can I still rejoice in Nature; for though I see no more the vivid splendours of my childhood, the less is more than compensated by the human sympathies of riper years, through which I see new and nobler meanings in the beauty of the humblest flower.—TURNER.

The following extract forms so valuable a commentary upon the poem, that in spite of its length it must be given here :—

"This was composed during my residence at Town-end, Grasmere. Two years at least passed between the writing of the first four stanzas and the remaining part. To the attentive and competent reader the whole sufficiently explains itself, but there may be no harm in adverting here to particular feelings or experiences of my own mind on which the structure of the poem partly rests. Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. I have said elsewhere

————— A simple child
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?"

"But it was not so much from the source of animal vivacity that my difficulty came, as from a sense of the indomitableness of the spirit within me. I used to brood over the stories of Enoch and Elijah, and almost persuade myself that whatever might become of others, I should be translated in something of the same way to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality. At that time I was afraid of mere processes. In later periods of life I have deplored, as we have all reason to do, a subjugation of an opposite character, and have rejoiced over the remembrances, as is expressed in the lines *Obstinate Questionings*, etc. To that dream-like vividness and splendour, which invests objects of sight in childhood, every one, I believe, if he would look back, could bear testimony, and I need not dwell upon it here; but having in the poem regarded it as a presumptive evidence of a prior state of existence, I think it right to protest against a conclusion, which has given pain to some good and pious persons, that I meant to inculcate such a belief. It is far too shadowy a notion to be recommended to faith as more than an element in our instincts of immortality. But let us bear in mind that, though the idea is not advanced in Revelation, there is nothing there to contradict it, and the Fall of man presents an analogy in its favour. Accordingly, a pre-existent state has entered into the popular creeds of many nations, and among all persons acquainted with classic literature is known as an ingredient in Platonic philosophy. Archimedes said that he could move the world if he had a point whereon to rest his machine. Who has not felt the same aspirations as regards the world of his own mind? Having to wield some of its elements when I was impelled to write this poem on the *Immortality of the Soul*, I took hold of the notion of pre-existence as having sufficient foundation in humanity for authorising me to make for my purpose the best use of it I could as a poet."—*Memoirs of William Wordsworth*, by Christopher Wordsworth, D. D.

The following short poem by Henry Vaughan (a Platonic poet of the 17th century) of Wordsworth's Ode. It is given at full length together with Archbishop Trench's remarks:—

THE RETREAT.

"Happy those early days, when I
Shined in my Angel-infancy!
Appointed for my second race,
Before I understood this place
Or taught my soul to fancy aught
But a white, celestial thought;
When yet I had not walk'd above
A mile or two from my first Love,
And looking back, at that short space,
Could see a glimpse of his bright face;
When on some gilded cloud or flower
My gazing soul would dwell an hour,
And in those weaker glories spy
Some shadows of eternity;
Before I taught my tongue to wound
My conscience with a sinful sound,

Or had the black art to dis
 A several sin to every sen
 But felt through all this fleshy dress
 Bright shoots of everlastingness.
 O! how I long to travel back,
 And trade again that ancient track!
 That I might once more reach that plain,
 Where first I left my glorious train;
 From whence the enlighten'd spirit sees
 That shady City of Palm trees.
 But ah! my soul with too much stay
 Is drunk, and staggers in the way!
 Some men a forward motive love,
 But I by backward steps would move;
 And when this dust falls to the urn,
 In that state I came, return."

This poem, apart from its proper beauty, has a deeper interest containing in the germ Wordsworth's still higher strain, namely his *Ode on Intimations of Immortality from Recollections of Early Childhood*. I proceed in my first edition to say, 'I do not mean that Wordsworth had ever seen this poem when he wrote his. The coincidences are so remarkable that it is certainly difficult to esteem them accidental; but Wordsworth was so little a reader of anything out of the way, and at the time when his Ode was composed, the *Silex Scintillans* was altogether out of the way, a book of such excessive rarity, that an explanation of the points of contact between the poems must be sought for elsewhere. That this was too rashly spoken I have since had proof. A correspondent, with date July 13, 1869, has written to me; I have a copy of the first edition of the *Silex*, incomplete and very much damp-stained, which I bought in a lot with several other books at the poet Wordsworth's sale. The entire forgetfulness into which poetry, which though not of the very highest order of all, is yet of a very high one, may fall is strikingly exemplified in the fact that as nearly as possible two centuries intervened between the first and second editions of Vaughan's poems. The first edition of the first part of the *Silex Scintillans* appeared in 1650, the second edition of the book in 1847.

Compare too Shelley's *Lament, Golden Treasury*, No. cclxxxv:—

"O World! O Life! O Time!
 On whose last steps I climb,
 Trembling at that where I had stood before;
 When will return the glory of your prime?
 No more—O never more.
 Out of the day and night
 A joy has taken flight:
 Fresh spring and summer, and winter hoar
 Move my faint heart with grief, but with delight
 No more—O never more."

See also Wordsworth's own lines *Composed upon an Evening of Extraordinary Splendour and Beauty*, 1818, stanza iv:

"Such hues from their celestial urn
 Were wont to stream before mine eye,
 Where'er it wandered in the morn
 Of blissful infancy." &c.

One may compare too Hood's lines, *I remember, I remember*, last stanza:

"I remember, I remember
 The fir-trees dark and high;

I used to think their slender tops
Were close against the sky;
It was a childish ignorance,
But now 'tis little joy
To know I'm farther off from heav'n
Than when I was a boy."

If Cowper has taught the new generation to renew the habit of looking "at nature," the telescopic power of Wordsworth's poetry has vastly extended our sphere of vision,—has brought the minutest and the nearest, as well as the most distant, the vastest and most undefined objects, within the sphere of our sympathies,—has widened the glance of faith, and hope, and charity,—and has given to the "humblest daisy on the mountain-side," not merely "a voice to bid the doubting sons of men be still,"—the cold tongue of dogmatic-theology might do this,—but a voice with the power of the Mosaic rod, to draw from the heart the waters of all that is holy in piety, pure in affection, and hopeful and consoling amidst the sorrows and cares of humanity. In Wordsworth's* poetry the soul of man animates nature, as, in the Platonic Philosophy, the Deity was the innate spirit of the universe. Nature inhabits him, and he inhabits Nature, with a reciprocity of life-giving influence.

"———The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite, a feeling, and a love,
That had no need of a remoter charm."—SCRYMGEOUR.

In the dream-land of sentiment, where the daylight of the intellect is variously coloured and modified by the play of the emotions, the magnificent shadowy ideas of Wordsworth's Ode—The Intimations of Immortality find their appropriate home. The leading thought of the poem may be gathered from lines 108—127.—T. ARNOLD.

THE METRE.

The metre of the ode is irregular, though the feet throughout are Iambic. The lines vary in length from the Alexandrine to the line with two accents. There is a constant ebb and flow in the full tide of song, but scarce two waves are alike.—TURNER.

ODE.

INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD.

I.

THERE was a time when meadow, grove, and stream,
The earth, and every common sight,

Wordsworth seems to use *Immortality* in the title rather in the sense of *Eternality*, perhaps because the latter properer word is scarcely now current. It is used by Udall, and Sir T. Moore; See Richardson.

Stanza I. Line 1. GROVE—A space cut out among trees, from an old English word meaning to dig. This word is connected with 'grave.'

* See VIRGIL'S *Æn.* vi., 724.

To me did seem
 Apparell'd in celestial light,
 The glory and the freshness of a dream. 5
 It is not now as it has been of yore ;—
 Turn wheresoe'er I may,
 By night or day,
 The things which I have seen I now can see no more !

II.

The rainbow comes and goes, 10
 And lovely is the rose ;

4. APPARELL'D—To *apparel* is strictly to put like to like, to suit. Dressed; adorned. Der. Fr. *apparel*, from *parer*, to dress or set off, Lat. *paro, apparo*, to prepare.—OGILVIE. CELESTIAL—Syns. :—The Latin word *cælum* (heaven) leads us to the idea of its natural appearance of hollowness and concavity. *Heaven*, from the Anglo-Saxon *heafan* (to heave, or raise up), points to height, moral or physical, as a leading idea. *Celestial* and *heavenly* are adjectives derived respectively from these two nouns. Hence *heavenly* refers rather to what is sublime and exalted, whilst *celestial* is applied to the natural phenomena of the heavens. Thus we speak of the celestial globe, celestial bodies, &c., and of heavenly music, heavenly joys, &c.—GRAHAM.

'Apparell'd in celestial light'—Cf.—"Thou deckest thyself with light as it were with a garment."—*Ps. civ.*

5. 'Freshness of a dream'—Cf. :—

"Even till they acquired
 The liveliness of dreams."—*Excursion*, bk. i, 147.

6. 'Of yore'—One of the few remaining instances of the Norman Genitive. Cf. 'of old,' 'of a morning,' 'of a day.' 'Of yore' is an adverbial phrase meaning of bye-gone time; anciently. Cf. 'But Satan now is wiser than 'of yore.'—POPE. The word *yore* is derived from A. S. *geðra, geðre, gēre, vāra*, formerly, allied to *gear, ger, a gear*; or from A. S. *geo ær*, heretofore, long ago, from *geo*, formerly, of old, and *ær*, ere, before. It is either archaic or poetical. Here it means, early part of his own life.

8. *Night* refers to the glorious aspect of the sky studded with sparkling stars.

Stanza II. With this stanza compare the following lines from Coleridge's *Ode to Dejection* :—

"My genial spirits fail,
 And what can these avail,
 To lift the smothering weight from off my breast?
 It were a vain endeavour,
 Though I should gaze for ever
 On that green light that lingers in the west;
 I may not hope from outward forms to win
 The passion and the life, whose fountains are within."

10. 'Comes and goes' i. e., is fleeting.

11. LOVELY.—See *Peter Bell*, 47.

12. DELIGHT—Syns. :—*Pleasure* is a term of most extensive use; it embraces one grand class of our feelings or sensations, and is opposed to

The moon doth with delight
 Look round her when the heavens* are bare;
 Waters on a starry night
 Are beautiful and fair; 15
 The sunshine is a glorious birth;
 But yet I know, where'er I go,
 That there hath pass'd away a glory from the earth.

III

Now, while the birds thus sing a joyous song,
 And while the young lambs bound 20
 As to the tabor's sound,
 To me alone there came a thought of grief;
 A timely utterance gave that thought relief, .

nothing but pain, which embraces the second class or division: *joy* and *delight* are but modes or modifications of pleasure, differing as to the degree, and as to the objects or sources. Pleasure is indifferently employed for the highest as well as the lowest degree; whereas joy and delight can be employed only to express a positively high degree. Pleasure is produced by any or every object; but joy is deriv'd from the exercise of the affections, and delight either from the affections or the understanding.—CRABB.

'The moon &c.'—This and the following line are very characteristically beautiful.—TURNER.

13. BARE—Clondless. Der. sax. *bar* or *bær*, to open.

16. 'Glorious birth'—This expression is a forecast of the main thought of the poem.—TURNER.

The meaning of the whole line is:—The sun is as it were produced every morning.

17—18. 'But yet the earth.'—This is a familiar quotation.—BARTLETT.

Stanza III. 20. BOUND—Leap. See *Hart-Leap Well*, l. 143.

• 21. 'As to'—Elliptical for 'as if to.' TABOR—The word *tabor* comes ultimately from the root *tap*, and so means strictly something beaten. The form is Provincial=Fr. *Tambour*. *Tabret* is a dimn. Fr. *tabouret*. *Tambourine*, *tumbrel* are cognate words.—HALES.

A small drum, usually forming an accompaniment to the pipe. They are both played by the same performer, the tone of the pipe being regulated by the fingers of the left hand; while the tabor is played with the other. They were at one time very popular amongst the lower classes in most European countries.—BARROW'S *Ed.*

22. This is an allusion to his brother's death [*Vide Peele Castle*, note], an event to which much of the thought of this poem is probably due.—TURNER.

23. 'A timely utterance'—The voice of nature in good time. Cf. Psalm XXXIX. 3, 4:—"I held my tongue, and spake nothing: yea, even from good words; but it was pain and grief to me. My heart was hot within me, and while I was thus musing the fire kindled; and at the last I spake with my tongue."

Opportune expression of my feelings. By giving vent to my thoughts I relieved my mind—once more am able to bear up against the way of life.

* Turner has 'heaven is bare.'

And I again am strong.
 The cataracts blow their trumpets from the steep; 25
 No more shall grief of mine the season wrong :
 I hear the echoes through the mountains throng,
 The winds come to me from the fields of sleep,
 And all the earth is gay ;
 Land and sea 30
 Give themselves up to jollity,
 And with the heart of May
 Doth every beast keep holiday ;—

24. 'I am strong' i. e., I am consoled in mind.

25. 'The cataracts'—The Ghills, and Forces, and Falls of his loved Lake country. 'The cataracts...trumpets'—A singularly bold metaphor, standing out in striking contrast from the studiously simple language of the second stanza.—TURNER. TRUMPETS—The syllable *trub* or *trump*, represents a loud, harsh sound, Fr. *trionphe*. Latimer uses *triumph* and *trump* indifferently. The question arises whether *trump* is a corruption of *trionphe*, as commonly supposed or whether *trionphe* may not be an accommodation from Ger. *trumpfen*. The Ger. *trumpfen*, is used in the sense of giving one a sharp reprimand or set-down, which indeed may be from the figure of trumping his card; but on the other hand, it may be the older sense of the word.—WEDGWOOD. 'Blow trumpets'—Resound from the rocks down which they dash.

26. 'The season' i. e. May. 'The season wrong'—The idea is that of ingratitude to the bounteous spring, shown by refusing to sympathise with the joy she brings.

28. 'The fields of sleep'—The yet reposeful, slumbering countryside. It is early morning, and the land is still as it were resting.—HALES. This may mean western regions.

According to Mr. Turner, it is the regions of sleep, the early dawn. He says that the other possible interpretation, 'the sleeping fields,' seems more prosaic.

31. JOLLITY—See notes on *L'Allegro*, l. 26.

32. 'The heart of May'—Feelings suitable to the Season, i. e., sharing the joyful spirit of Spring. Comp. *Robinhood and the Monk*:—

"Hit befell on Whitsuntide,
 Early in a May mornynge,
 The son up faire can shyne,
 And the briddis mery can syng.
 This is a mery mornynge, said litulle Johne,
 Be hym that dyed on tre,
 A more mery man than I am one
 Lyves not Christianité.
 Pluk up thi hart, my dere maister,
 Litulle Johne can say,
 And thynk it is a fulle faire tyme.
 In a mornynge of May."

Such May raptures abound in our older poetry.—HALES.

Thou child of joy, [boy! 35
Shout round me, let me hear thy shouts, thou happy shepherd

IV.

Ye blessed creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal, 40
The fulness of your bliss, I feel—I feel it all!
Oh evil day! if I were sullen
While the earth herself is adorning,
This sweet May morning;
And the children are pulling, 45
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm

35. SHEPHERD—Compounded of *sheep*, *herd*. One that tends or keeps sheep.

Stanza IV. 36. 'Ye blessed creatures'—The birds, the shepherded boy, &c., whose vernal happiness the poet describes in the last stanza.

38. 'The heavens laugh'—'my sky being clear and the moon shining. JUBILEE—Great joy. Shout of joy Lat. *jubilæus*, fr. *jubilum*, used by Silius Ital. *Pun.* XIV. 475. *Jubilum*='joyful season,' or rejoicing generally.

"—Heaven rung
With jubilee, and loud hosannahs filled
The eternal regions."—*Par. Lost*, III., 347.

Jubilee, in its biblical sense of the fiftieth year after a succession of seven sabbatical years, on which all alienated land returned to its first possessor, and all Jews in servitude released, is a distinct word representing the Hebrew *Jobel*, the meaning of which word is uncertain.—TURNER. LAUGH—Cf.:—"The valleys shall stand so thick with corn that they shall laugh and sing."—*Psalms*, l. XV.

40. As at Greek and Roman banquets. CORONAL—Crown or garland. *Coronal* *Garland* is, crown of flowers. The ancients were wont at their feasts to crown their heads with flowers.

41. BLISS—A. S. *blis*. The happiness which belongs to the blessed—*beatitudo*, not *felicitas*—JEAFFRESON.

42. *SULLEN—Radically connected with *sole*, *solitary*. Der. O. E. *solein*, *soleyn*, *solayne* from a misformed medieval *solanus*, Lat. *solus*, alone. The primitive meaning was solitary; 'The solein fenix of Arabie,' Chaucer, *ap.* Richardson; and the modern acceptation is easily traced from this. One might almost imagine in such a case as this that the adverbial suffix-ly like the genitive suffix-s, when used with the last word of a series, applied to all, but the Grammarians do not support such a view.—JEAFFRESON.

43. *Herself*—Obj. on *adorning*.

And the babe leaps up on his mother's arm :—

I hear, I hear, with joy I hear! 50

But there's a tree, of many, one,

A single field which I have look'd upon,

Both of them speak of something that is gone :

The pansy at my feet

Doth the same tale repeat. 55

Whither is fled the visionary gleam ?

Where is it now, the glory and the dream ?

49. BABE—On this word as well as on 'baby' Trench remarks:—"Doll" is of late introduction into the English language, is certainly later than Dryden. 'Babe,' 'baby,' or 'puppet' supplied its place.—*Sel. Glossy.*

50. And so his heart still leaps up when he "beholds a rainbow in the sky;" see his famous lines.—HALES.

51. 'But there's a tree, &c.'—Most who keep a clear memory of their childhood have known something of this feeling. Cf:—

"Thou thrush that singest loud—and loud and free,

Into you row of willow flit,

Upon that alder sit,

Or sing another song, or choose another tree."

The whole of this poem, beginning, "'Tis said that some have died for love," is a beautiful instance of the strong and pathetic associative power of scenery.—TURNER. ONE—Emphatic repetition of 'a tree.'

• 52—53. The meaning is:—When I look, upon these things with which I was perfectly familiar when young, I find that I have lost something.

PANSY—Lit. the flower of thought. Angl. *heart's-ease*, called by the French *Pensée*; a thought, *penser*, the thought-flower, from which 'pansy' is derived. The Swiss name is *Pensées des Montagnes*—TURNER. A real flower. Emblem of thought.

56. WHITHER, &c.—What is become of the ideal brightness of the world ?

57. A paraphrase of the preceding line.

Stanza V. This stanza is very difficult of comprehension owing to its being so metaphorical. I offer, with considerable hesitation, the following paraphrase of it:—

"The birth of man only produces obliviousness of his former states. His soul, which is to be the light of his life, has previously dwelt in heaven, from whence it now descends to the earth, possessing still some dim recollections of its former state, and enveloped with some measure of that heavenly effulgence which flows from God, its maker. While a young child, man is in elysium; as he grows into boyhood the weaknesses of the earthly body begin to affect him, but as yet his face is turned with pure delight towards heaven. When he becomes a young man, though every day takes him farther from the glories of his early days, he never ceases to be a devout worshipper of Nature and her many beauties, until at length grown up to manhood he has to deal with all the stern realities of life, and all the glorious feelings, and sights of his childhood fade away from his memory."—BARROW.

V.

Our birth is but a sleep and a forgetting :
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come

60

* 58. '*Our birth is &c.*'—This ode, and especially this and the following stanza, are frequently called 'Platonic.' It must, however, be remembered that although Wordsworth coincides with Plato in assigning to mankind a life previous to their human one, he differs from him in making life "a sleep and forgetting," while Plato makes life a tedious and imperfect process of reminding. With Wordsworth the infant, with Plato the philosopher, approaches nearest to the previous more glorious state. Cf.—

"As old mythologies relate,
Some draught of Lethe might await
The slipping through from state to state.

* * * *

And I lapsed from nobler place,
Some legend of a fallen race
Alone might hint of my disgrace."—TENNYSON, *Two Voices*.

'*Our birth*'—What we call being born. '*But a sleep &c.*'—Only a process of going to sleep and process of forgetting. The whole stanza with the exception of the lines 67-74 is a familiar quotation.—BARTLETT.

59. 'The soul that rises with us'—A star ere it rises from the horizon of one hemisphere must have sunk below the horizon of the other. STAR—Guide.

The transition of thought here is perhaps somewhat abrupt. There was an interval of more than two years between the writing of stanza IV. and that of stanza V.

This idea of four ante-natal existence found much favour with Socrates and Plato, and their school. The doctrine of Metempsychosis, an extension of this doctrine, is said by Herodotus to have been first held by the Egyptians.—HALES.

60. It had to set in the previous state of existence and then to rise in the present.

61. '*From afar*'—From a distant world.

63. 'Not in utter nakedness'—Not utterly deprived of ideas—the ideas of glorious things.

64. 'Trailing clouds of glory'—The image is that of the bright hues of dawn. The soul gradually loses its company of coloured clouds, and as life approaches its zenith, morning brightness 'fades into the light of common day.'—TURNER.

64—5. This transmigration of the soul of man from heaven to earth recalls the Pythagorean doctrine of the transmigration of souls. Cf. VIRGIL, *Æn.*, vi. 748—51, the translation of which is: "All these, when they have revolved through a thousand years, the Deity summons in long array to

From God, who is our home. 65
 Heaven lies about us in our infancy !
 Shades of the prison-house begin to close
 Upon the growing boy,
 But he beholds the light, and whence it flows,—
 He sees it in his joy ; 70
 The youth, who daily, farther from the east
 Must travel, still is Nature's priest,
 And by the vision splendid
 Is on his way attended ;
 At length the man perceives it die away, 75
 And fade into the light of common day.

Lethe's stream ; so that without memory, they may revisit the arch above and feel a desire to re-unite with matter.—BARROW'S *Ed.*

65. 'Who is our home'—i. e., from whom all soul emanates.

66. '*Heaven lies &c.*'—Comp. the poet Campbell's pretty remark, *Life* by Dr. Beattie, vol. III. p. 120—"Children have so recently have come out of the hands of their Creator, that they have not had time to lose the impress of their divine origin."

67—68. The meaning is :—The gloom of this world gradually drives away the glory of the past.

67. SHADES &c.—The darkness of the prison-house of the body.

* This metaphor a little varies the image running through the stanza. PRISON—Fr. *prison*, Lat. *præhensus*, *prensio*. 'Prison,' used in the common sense of a building, is strictly an abbreviation for the fuller 'prison-house.' So Shakespeare writes—

"The secrets of my prison-house."

Christopher Marlowe has quaintly expanded the idea of this line—

"How shall I from its dungeon raise
 A soul enslaved so many ways ;
 A body that enfettered stands
 In feet, and manacled with hands ;
 Here blinded with an eye, and there
 Deaf with the drumming of an ear ?"

71. WHO= 'Although, he.' '*From the east*'—From the fountain of light, from the source of his splendour.

72. PRIEST—This word includes the two-fold notion of worshipper or ministrant, and one who approaches nearest to the divinity.—TURNER.

'*Is Nature's priest*' i. e., understands her mysteries. 'Still is *Nature's priest*' i. e., he still feels a sympathy for Nature. '*Nature's priest*'—The interpreter of Nature's mystery.

73. '*Splendid vision*'—The noble emotion fills her lap—supplies her children.

75. AT LENGTH—Syns. :—What is done *at last* is brought about notwithstanding all the accidents or difficulties which may have retarded its accomplishment ; what is done *at length* is done after a long continuance

VI.

Earth fills her lap with pleasures of her own ;
 Yearnings she hath in her own natural kind,
 And, even with something of a mother's mind,
 And no unworthy aim,
 The homely nurse doth all she can
 To make her foster-child, her inmate man,
 Forget the glories he hath known,
 And that imperial palace whence he came.

80

VII.

Behold the child among his new-born blisses,

85

of time. In the former expression, obstacles or obstructions are the causes of delay; in the latter, the nature of the thing to be done, or the amount of labour expended upon it, causes it to occupy a long space of time. He who has had many difficulties to encounter accomplishes his ends at last, what takes a long time to do is done at length.—GRAHAM.

77. 'Fills her lap'—Supplies her children. The expression 'fills...with' = full of.

78. 'Yearnings she hath, &c.'—Earthly things cause yearnings which earthly things can satisfy, in accordance with natural laws.—TURNER. 'In her own kind' i. e., according to her nature, in other words, apart from the glories of the past.

79. MOTHER—Antithesis between a nurse and mother.

80. 'And no unworthy aim' i. e., with the best of intentions.

81. NURSE—See *Pet Lamb*, 39. 'The homely nurse' i. e., the earth.

82. FOSTER-CHILD—Implying that man is not earth-born, is no child of earth. "Man whose home is in heaven, who when happiest can never forget that he is a pilgrim, an alien, and a sojourner here on earth."—TURNER. 'Her inmate man' i. e., sojourner for a time.

83. *He* i. e., the man.

84. 'That imperial palace'—Notice the grandeur given by the alliteration—heaven compared to a splendid palace, earth to a humble cottage.

85. Compare or much rather contrast, Pope's *Essay on Man*, II 275—82.

"Behold the child, by Nature's kindly law,
 Pleased with a rattle, tickled with a straw;
 Some livelier plaything gives his youth delight,
 A little louder, but as empty quite:
 Scarfs, garters, gold, amuse his riper stage,
 And beads and prayer-books are the toys of age:
 Pleas'd with this bauble still, as that before,
 Till tired he sleeps, and Life's poor play is o'er."

The child Wordsworth had specially in his mind here was Hartley Coleridge; see his lines "To H. C., six years old." See *Memoir of Hartley Coleridge*, by his brother, especially the account of Ejujria.—HALLE.

'New-born blisses'—The pleasures of the earth.

A six years' darling of a pigmy size !
 See, where 'mid work of his own hand he lies,
 Fretted by sallies of his mother's kisses,
 With light upon him from his father's eyes !
 See, at his feet, some little plan or chart, 90
 Some fragment from his dream of human life,
 Shaped by himself with newly-learned art ;
 A wedding or a festival,
 A mourning or a funeral ;
 And this hath now his heart, 95
 And unto this he frames his song :
 Then will he fit his tongue

86. '*Six years' darling*'—*Six years* is equivalent to an adjective=six years old. *PIGMY*—More correctly spelt 'pigmy.' The pigmies (Gr. *pugme*, a measure from the elbow to the hand) were a fabulous race of dwarfs in whose existence the ancients believed. Homer says, (*Il. III.*, 2.) that they were attacked by the cranes on the coasts of Oceanus. Comp. Dryden, *Juvenal*, Sat. XIII.

"When cranes invade, his little sword and shield
 The Pygmy takes."

Later writers place them at the mouths of the Nile, in Thule, and in subterranean dwellings in the Ganges. According to a Greek story, when Hercules entered their country, the Pygmies climbed up his goblet.

87. '*Amid work &c.*'—Among the works of his hands—the little homes he has built.

88. '*Fretted by sallies &c.*'—Irritated by the repeated kisses, &c. *Fretted* implies here frequency, not vexation. The original meaning of *fret* was to wear away, to consume. Hence '*fretted work*' is work in which the interstices are worn away or carved out. See *Tintern Abbey*, l. 54. *SALLIES*—Fr. *saillir*, Lat. *salire*, to leap, a sudden vehement out-burst.—TURNER. *Rushes*.

89. '*With light &c.*'—Looked with affection by his father:—with his father's eyes beaming upon him. Cf:—

"And yet I cease not to behold
 The love-light in her eye."—H. COLERIDGE.

90. *CHART*—Map.

91. '*Dream of human life*'—Human life as the child fondly imagines it.

92. *LEARNED*—A dissyllable. The termination *ed* was always originally pronounced, as is connected with the Lat.—*tus*, Sans. *ta*.—TURNER.

94. *FUNERAL*.—"As we still say nuptials in the plural, so they formerly often said *funerals*, So *funerailles* in French and *funera* in Latin. On the other hand Shakespeare's word is always *nuptial*."—CRANK.

95. '*Hath now his heart*'—Engages his whole attention; adapts all his speeches on this scene.

To dialogues of business, love, or strife;
 But it will not be long
 Ere this be thrown aside, 190
 And with new joy and pride
 The little actor cons another part,
 Filling from time to time his "humorous stage"
 With all the persons, down to palsied age,
 That Life brings with her in her equipage; 105
 As if his whole vocation
 Where endless imitation.

97. 'Then will he &c.'—In a short time he will adapt his language—he will represent to himself, such conversation as one does when transacting business.

97—107. With these lines compare Shakespeare's 'Seven ages of man' As You Like It, Act. II. Sc. VII.

98. DIALOGUES—This word, so closely associated with the *Dialogues* of Plato, carries with it the idea of imaginary conversations constructed to illustrate a certain theme.—TURNER.

100. THIS—Emphatic—"this too."

102. CONS—Gets by heart; learns. It is from the Ancient English *cannian*, as *ken* from *cannan*.—HALES. *Cons* is a bye-form of 'can.' Shakespeare "to cou thanks." Chaucer uses the infinitive *conne*—"I shall not conne answer."

103. 'Humorous stage'—An evident reference to the famous passage in *As You Like It*, II. 7—"All the world's a stage," though the exact words, marked by Wordsworth as a quotation, do not occur there.—TURNER. 'Humour' is a word inherited from the medical science of former times. The human body was thought to contain four 'humours.' Lat. *humor*, moisture, viz. blood, melancholy, choler, and phlegm, corresponding respectively to the lively gloomy, irascible, and sluggish temperaments. Mental and physical health depended upon the coexistence of these humours in right proportions.

tempera-
 used

of one whom the prevalence of some particular humour rendered eccentric.

Humorous stage is the stage on which are exhibited the humours or caprices of mankind, that is, according to the Elizabethan usage, their whims, follies, caprices, odd manners. For this Elizabethan sense of the word, see Shakespeare, *Merry Wives of Windsor*, Ben Jonson's *Every Man in His Humour*, &c. See *Nares*. In its modern acceptation, *humour*, confined rather to words, implies a conscious, deliberate whimsicality, a sense on the part of the actor of the ridiculousness of what he does, an intentional and well appreciated incongruity.—HALES *Humorous* seems to mean 'fitful' as in *Roméo and Juliet*, Act II. Sc. I.

104. PERSONS—Dramates Personæ.

105. EQUIPAGE—Through the Fr. *équipage*, old Fr. *esquipper*, fr. a low Latin word *eschipare*, to fit as a ship for sea, and connected with *skiff*, *ship*. For the disappearance of the 's,' cf. Fr. *dou*, fr. the Latin *scutum*.

106. VOCATION—Lat. *vocatio*, *vocare*, to call. Cf. *Calling*=profession, from bearing the title or 'calling' of a trade.

VIII.

Thou, whose exterior semblance doth belie
 Thy soul's immensity ;
 Thou best philosopher, who yet dost keep 110
 Thy heritage ; thou eye among the blind,
 That, deaf and silent, read'st the eternal deep,
 Haunted for ever by the eternal mind,—
 Mighty Prophet ! Seer blest !
 On whom those truths do rest, 115
 Which we are toiling all our lives to find,
 In darkness lost, the darkness of the grave ;
 Thou, over whom thy immortality
 Broods like the day, a master o'er a slave,

Stanza VIII. 108. SEMBLANCE—Appearance. Lat. *similis*, like. So *humilis* gives 'humble.' 'Exterior semblance'—External appearance. BELIE—Ger. *belügen*. The prefix *be* emphasises the objective application of the verb, or forms an active verb from a substantive, as in 'bespatter,' 'besprinkle,' 'bedew.' Chaucer has 'be-smotred,' 'be-smutted.'—TURNER.—Falsely represent; hide.

108—9. The child seems at first a feeble copy of a man.

109. 'Thy soul's immensity'—Real vastness of thy soul.

110. WHO=For thou. YET—Still; though soon to loose it.

111. 'Thy heritage' i. e. Thy heavenly glory. BLIND—Grown up men.

112. 'Deaf and silent' i. e., though deaf. 'Read'st the eternal deep,' i. e., dost read as if written plainly in a book, the deep riddle of eternity.

Notice 'deaf and silent' affirmed of 'eye.' Such a mingling of dissimilar ideas is termed CATACHRESIS.

Cf. "Taste and see how gracious the Lord is."—Ps. XXXIV.

113. HAUNTED—Accompanied. Cf. 'A presence that is not to be put by.'—l. 120.—The meaning of the line is:—In which for ever abides the everlasting soul of the world.

114. PROPHET—Gr. *pro*, before, and *phemi*, (belonging to the root *phao*, to bring to light), to make known, *phaos*, light, Sans. *bha*, *bhas*, to shine.—Literally one who brings to light or makes known beforehand; hence a foreteller. Here rather in the biblical sense of 'teller-forth' than that of 'foreteller.'

116. TOILING—Struggling.

117. This line was omitted in a later edition. It is wanted for the rhyme's sake.—HALES. 'In darkness lost, &c.'—Being buried for us in the darkness as deep as that of the grave.

119. 'Broods like the day,'—'Brood,' from A. S. *brod*, *bredan*, to nourish or cherish, as a bird sitting on eggs. The same word appears in 'breed,' 'bread,' Ger. *brüt*.

The idea conveyed in the present passage is partly that of loving care, but chiefly of completely covering and surrounding, as light does a body.

SLAVE.—This word is very interesting. It preserves in itself the history of the downfall of a nation and the consequent degradation of a word. It is derived from 'Slavi' signifying *glory* and was the name of the Slavi, or Solavi, a nation inhabiting the South of Russia and East Germany, who were

A presence which is not to be put by ; 120
 —Thou little child, yet glorious in the might
 Of heaven-born freedom, on thy being's height,
 Why with such earnest pains dost thou provoke
 The years to bring the inevitable yoke,
 Thus blindly with thy blessedness at strife ? 125
 Full soon thy soul shall have her earthly freight,
 And custom lie upon thee with a weight,
 Heavy as frost, and deep almost as life !

IX.

O joy ! that in our embers
 Is something that doth live, 130
 That Nature yet remembers

reduced to servitude by the Germans. Gibbon says, "From the Euxine to the Adriatic, in the state of captives or subjects, or allies or enemies of the Greek Empire, they overspread the land; and the national appellation of the *Slaves* has been degraded by chance or malice from the signification of glory to that of servitude. This conversion of a national into an appellative name, appears to have arisen in the eighth century in the oriental France, where the Princes and Bishops were rich in Sclavonian captives. From thence the word was extended to general use. The confusion of the Servians with the Latin *Servi* was still more fortunate and familiar."

Compare the appellative use of Gypsy, Turk, Sybarite, Assassin, Frank, Romantic, Thugger, Myrmidon.

120—21. '*A presence &c.*'—The visitor which it is not in your power to dismiss—is ever present in the mind of children. '*Put by*,'—Put aside, avoided. '*Yet*'—In spite of, or as yet.

122. '*On thy being's height*'—Childhood is as it were, the mountain top, the natural type of freedom and nearest heaven, from which men descend by easy steps into the vale of manhood.

123—24. '*Why with such &c.*'—Why dost thou thus by intention anticipate the cares and tedium of life, which will come off themselves too soon? 'Why' dost thou call upon time to bring upon thee that burden which it is impossible to avoid? *YOKE*—See *Pet Lamb*, 46.

126—27. '*Full soon*'=Very soon. CUSTOM—Fashion.

128. '*Heavy as frost*,'—Numbing as that of frost—contracting as frost. '*Deep almost as life*'—Nipping, as it were, the very roots of thy being.

128—31. How great a joy it is to know that there is something of our earliest days still left to us, in that we still remember the glories of the past.—BARROW'S *Ed.*

Stanza IX. 129. '*In our embers &c.*'—Even in the cold ashes of our manhood; i.e., it is in manhood in which subsists some recollection of childhood.

EMBERS—Probably from a Danish word *emmer*, steam, and distinct from the similar word in '*Ember-days*,' which comes from the A. S. *ymb-ryne*, recurring. Cf. Gray's *Elegy*, 92:—

"'E'en in our embers live their wonted fires."

131. '*Nature yet remembers*'—Nature still recollects that period which lasted but for a short time.

What was so fugitive !
 The thought of our past years in me doth breed
 Perpetual benediction ; not indeed
 For that which is most worthy to be blest— 135
 Delight and liberty, the simple creed
 Of childhood, whether busy or at rest,
 With new-fledged hope still fluttering in his breast.
 Not for these I raise
 The song of thanks and praise ; 140
 But for those obstinate questionings
 Of sense and outward things,
 Fallings from us, vanishings,
 Blank misgivings of a creature

132. FUGITIVE.—Fr. *fugitif*, Lat. *fugitivus*, fr. *fugio*, (Gr. *phugo*, to fly away. *Refuge*, a place to fly to. Lit., apt to fly away. Palmer remarks :—"The root *fugio*, (like *vitare*, to bend aside from, avoid, and 'eschew,' Fr. *eschever*, to turn aside, or bend away from) Gr. *phethô*, to flee, is identical with Sanskr. *bhug*, Goth. *buga*, to bend, A. S. *bingan*, to bow, bend, also to avoid, flee, O. Eng. *bowen*."

133-4. 'The thought...benediction';—A familiar quotation.—BARTLETT.

134, &c. The sense of the passage is :—In infancy people act rightly without any sense of law. *Most worthy*.—The 'most' is intensive, not strictly superlative.

136. CREED.—Collection of views and opinions. From the Lat. *credo*, I believe, which was the first word in the Latin version of the Christian symbol. It then became used for the whole form of belief, and so any matter of belief. See *The World and Nature*, l. 10. The creed of a child is very simple.

137. 'Whether busy &c.'—Whether employed in some active employment.—The faith of children does not, as with men, vary with their mood. They are vexed with neither honest doubt nor dishonest self-deceit.—TURNER.

138. NEW-FLEDGED.—Lately-winged. FLUTTERING.—Fluttering or trembling like birds which flap their wings without making much progress.

141-7. 'Those obstinate questionings...things surprised.'—A familiar quotation.—BARTLETT. QUESTIONINGS.—Doubts.

143. 'Fallings from us, vanishings'—Perpetual sinking from us and disappearance of external things. Fits of utter dreaminess and abstraction, when nothing material seems solid, but every thing mere mist and shadow; when those things which are the realities of earth seem to fall away and vanish. This alludes to the Theory of Idealism.

144. BLANK.—Fr. *blanc* white, so undefined and unmeaning, like a colourless surface, inexplicable. MISGIVINGS.—Doubts.

We may illustrate the preceding passage by some striking lines of Tennyson.

"Moreover something is or seems,
 That touches me with mystic gleams,
 Like glimpses of forgotten dreams;
 Of something felt, like something here
 Of something done, I know not where;
 Such as no language may declare."—*Two Voices*.

Moving about in worlds not realised, 145
 High instincts, before which our mortal nature
 Did tremble like a guilty thing surprised :
 But for those first affections,
 Those shadowy recollections,
 Which, be they what they may, 150
 Are yet the fountain light of all our day,
 Are yet a master-light of all our seeing ;
 Uphold us, cherish, and have power to make
 Our noisy years seem moments in the being ,
 Of the eternal silence ; truths that wake, 155
 To perish never ;
 Which neither listlessness nor mad endeavour,
 Nor man nor boy,
 Nor all that is at enmity with joy,

145. 'Not realised'—The existence of which is not thoroughly appreciated.

146. 'High instincts'—Glorious promptings. *Mortal*—In classical Latin *mortalis*, always means, as here, human perishable, or liable to death; but in ecclesiastical Latin it is used as equivalent to *lethalis*, deadly. Trench in his *Select Glossary* remarks:—"We speak still of a mortal sin or a mortal wound, but the active sense has nearly departed from the word, as the passive, has altogether departed from *deadly*. *Deadly* and *mortal* are sometimes synonymous now; thus a *deadly* wound or a *mortal* wound: but they are not invariably so; *deadly* being always active, while *mortal* is far oftenest passive, signifying not that which inflicts death, but which suffers death; thus a *mortal* body, or body subject to death, but now 'a deadly body' *Deadly* is the constant word in Wycliffe's Bible, wherever in the later Versions 'mortal' occurs."

148. 'First affections'—Early emotions of childhood.

151. 'The fountain light &c.'—The original source of all our enlightenment. Cf. "Whereby the day-spring from on high hath visited us." 'Our day'—Mortal life. LIGHT—Knowledge.

152. MASTER-LIGHT—Sq master-key. Here the word *master* means great.

154. 'Noisy years'—Busy manhood. Bustling period of life. *Noise* is opposed partly to silence, and partly to harmonious sound.—TURNER. MOMENTS—i. e. but moments, nothing more than moments. 'In the being &c.'—When compared with the infinite duration of eternity—*Silence* because eternity is silent to us, whereas we are always bustling.

155—6. 'Truths...never;'—A familiar quotation.—BARTLETT. Of=Compared with 155. *Truths*—In opposition with *affections* in l. 148. 'That wake' i. e. That come into our knowledge.

157. LISTLESSNESS—List=lust Ger. *lust*, desire. (*Laust haus*=pleasure-house.)—TURNER. Indifferent language.

158. 'Nor man nor boy' i. e., neither manhood nor boyhood.

159. ENMITY—Hostility. Lat. *inimicus*, fr. *in*, not, *amicus*, a friend; opposed to *amity*. It is to be noticed that the prefix *en* in the words *enemy*, *enmity*, which we derive through the French, represents the Latin prefix *en* in its negative sense.—See In p. 146, SULLIVAN'S *Spelling Book Superseded*.

Can utterly abolish or destroy ! 160
 Hence in a season of calm weather,
 Though inland far we be,
 Our souls have sight of that immortal sea
 Which brought us hither ;
 Can in a moment travel thither, 165
 And see the children sport upon the shore,
 And hear the mighty waters rolling evermore.

X.

Then sing, ye birds, sing, sing a joyous song !
 And let the young lambs bound
 As to the tabor's sound ! 170
 We, in thought, will join your throng,
 Ye that pipe and ye that play,
 Ye that through your hearts to-day
 Feel the gladness of the May !
 What though the radiance which was once so bright 175
 Be now for ever taken from my sight,
 Though nothing can bring back the hour
 Of splendour in the grass, of glory in the flower ;

160—63. The metaphor contained in these lines is a very beautiful one.

'Though we are far away from heaven, yet, when, for a season, we are shut out from the turmoil of the world, we are enabled to catch faint glimpses of that celestial home from whence we came.'—BARROW'S *Ed.*

161. 'In a season &c.'—Tranquil intervals of our peevish life ; periods of calm reflection. HENCE—Therefore.

162. Though we be far advanced or far removed in life.

162—4. 'Though...hither ;'—A familiar quotation.—BARTLETT.

163. 'That immortal sea' i. e., sea of immortality. As Wordsworth pictures the human soul drifting across the ocean of eternity to be tossed in its human birth upon the shore of earth, so Longfellow, in his legend of *Hiawatha* has pictured the soul drifting out again in death into the ocean sunset.—TURNER.

164. 'Which brought us hither i. e., which carried us back to that previous eternity.

167. EVERMORE—For ever and over.

STANZA X. 169. BOUND—Leap. See *Hart-Leap Well*, l. 143.

172. PIPE=Sing.

174. 'Gladness of the May'—Glad impulses of Spring.

175. RADIANCE—Lat. *radio*, to send out beams or rays of light, *radius*, a straight rod, spoke of a wheel, and thence a ray or beam of light, which issues from the sun like the spokes from the nave of a wheel.—WEDGWOOD.
 'What though'—Even though.

We will grieve not, rather find
 Strength in what remains behind, 180
 In the primal sympathy
 Which having been, must ever be ;
 In the soothing thoughts that spring
 Out of human suffering ;
 In the faith that looks through death, 185
 In years that bring the philosophic mind.

XI.

And O ye fountains, meadows, hills, and groves,
 Forebode* not of any severing of our loves !
 Yet in my heart of hearts I feel your might ;
 I only have relinquish'd one delight, 190
 To live beneath your more habitual sway.

180. STRENGTH—Consolation.

181. '*Primal sympathy*'—Original fellow-feeling of man with Nature. SYMPATHY—Literally means fellow-feeling, and is derived from the Gr. *syn*, with, and *pathos*, passions. Observe that it is followed by the prepositions *with* and not by *for*, which is occasionally used even by good writers and very frequently by Hindu students. There is an unscholar-like use of the word '*sympathy*,' at present so general, by which, instead of taking it in its proper sense, as the act of reproducing in our minds the feelings of another, whether for hatred, indignation, love, pity, or approbation, it is made a mere synonyme of the word pity, and hence, instead of saying "*sympathy with another*" many writers adopt the monstrous barbarism of "*sympathy for another*." —DE QUINCEY.

183. SOOTHING—Consoling. 'In the soothing thought &c.' Cf:—

"———Hearing oftentimes
 The still sad music of humanity."—*Above Tintern*.

185. '*Look through death*'—Sees beyond death. 'That looks...death' i. e. In immortality.

186. PHILOSOPHIC—Reflecting. This line, as Mr. Bartlett says, is a familiar quotation Cf:—

"For cold calm years, exacting their account
 Of pain, mature the mind."—R. BROWNING, *James Lee's Wife*.

STANZA XI. 188. '*Our loves*'—My love for you, which you seemed to return by giving more and more of your hidden beauties." FOREBODE—Foretell. Cf. Shakespeare:—

"We forebode a presentiment of misfortune."

189. YET—Still. HEART—Centre. Hamlet's phrase is *heart of heart*. III. ii. HEART—Tenderness, affections of the heart, power of sympathy.

190. '*One delight*'—Freshness of the soul with which the child content plates. 'One' is emphatic, and opposed to 'habitual' in the next line.—TURNER.

191. See *Lines on Revisiting the banks of the Wye*.

I love the brooks which down their channels fret,
Even more than when I tripp'd lightly as they : 195
The innocent brightness of a new-born day

Is lovely yet ;
The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality ;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live , 200
Thanks to its tenderness, its joys and fears ;
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

192. FRET—Run murmuring. Comp. in Keat's *In a drear nighted December* :—

"They stay their crystal fretting " Of the 'bubbings' of the frozen brook.

193. TRIPPED—Cf. "Some trotting burn's meander."—BURNS.

194. 'The innocent brightness'—The epithet completes the image suggested by 'new-born.' 'Brightness of a new-born day'—Clear light of the morning compared to the innocence of childhood.

196. 'The clouds &c.'—This passage is rather obscure. The meaning seems to be—"The falling sun with his bright train of coloured clouds yet brings the sobering thought of the race of men who, even in the poet's lifetime had sunk to their setting, that their fellows might lord it in the zenith, crowned with victorious palm."—TURNER.

"The clouds that gather round the setting sun ,
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality ;
* * * *

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears."

Mr. Bartlett observes the above passage to be a familiar quotation.

197. 'Sober colouring'—Sober hue.

199. RACE—Career. 'Palms are won'—Honours are gained.

202. Blows—Blooms. See *Hart-Leap Well*, l. 23. Mr. Turner remarks :—"We cannot agree with the stricture of A. H. Clough, a profound admirer of Wordsworth, that this couplet is 'exaggerated.' The last line may be an echo of a line of Thucydides.

203. 'Thoughts &c.'—Thoughts of a serious kind which are too deep to bring tears.

THE RAINBOW.

MY heart leaps up when I behold
A rainbow in the sky :
So was it when my life began ;
So is it now I am a man,
So be it when I shall grow old,
Or let me die !
The child is father of the man,
And I could wish my days to be
Bound each to each by natural piety.

The irregular structure of the rhymes serves to weave the poem into a connected whole, while the last distich adds the general reflection like the concluding couplet of Shakespeare's Sonnets.—TURNER.

1. 'Leaps up' i. e., with joy. All metaphysical terms were originally physical. Illustrate.

2. RAINBOW—It is a bow or arch of a circle consisting of all the colours formed by the refraction and reflection of rays of light from drops of rain or vapour, appearing in the part of the hemisphere opposite to the sun. The Christian belief on the origin of the rainbow is that after the Deluge God gave the rainbow as a sign that there should never be another universal deluge. "I will put my bow in the cloud." Cf. *Gen. IX.*

7. This line is a familiar quotation.—BARTLETT.

'The child is father of the man'—The meaning of this is that when a child arrives at maturity, or majority he takes care of his father then at his old age and decrepitude in return and token of his having been taken care of by him when in infancy. Cf:—

"The childhood shows the man
As morning shows the day."—MILTON, *Par. Reg.*, iv. 220.

The three concluding lines of this poem the author prefixed to his famous *Ode on Immortality*, written about the same time.

9. 'Natural piety'—Piety inspired by nature, not taught. What is 'natural religion' opposed to?—TURNER. PIETY—Lat. *pietas*, devotion to any superior, especially to God or to one's father. In modern English it is most commonly applied to the devotion of God. See further notes on the word *Pitiful*, in *Table Talk*, l 755. Here, love to mankind.

Rainbow appeared first in 2348 B. C. or 4213 after the Creation.

Poets are very fond of describing *The Rainbow*—We have besides Wordsworth, several others who have favoured us with their out-pourings on the same subject, the principal among them are, Campbell, Henry Vaughan (a poet of the 17th century.)

LIFE AND DEATH.

A SLUMBER did my spirit seal;
I had no human fears;
She seem'd a thing that could not feel
The touch of earthly years.

No motion has she now, no force; 5
She neither hears nor sees;
Roll'd round in earth's diurnal course
With rocks and stones and trees!

1. My spirit was blinded to the future, as eyes are sealed by slumber.
SLUMBER—Light sleep; 'sleep that is not deep or sound. So DRYDEN:—

"Rest to my soul, and slumber to my eyes."

2. '*No human fears*'—No fear of the ills common to human kind. FEAR—
Syns.:—*Fear* is the generic word. *Terror* is a species of fear. Fear is an inward feeling. Terror is an external and visible agitation. The prospect of evil excites our fear; we feel terror at the evil which is actually before us. We fear an approaching storm; the storm itself excites terror.—GRAHAM.

3. '*A thing*'—Something other than a mortal being.

• 7. 'Rolled round in earth's diurnal course.'—

"Whilst thee the shores and sounding seas
Wash far away, where'er thy bones are hurled;
Whether beyond the stormy Hebrides,

• Where thou perhaps under the whelming tide
Visitest the bottom of the monstrous word."—MILTON, *Lycidas*, 155

Cf. "Full fathom five my father lies;
Of his bones are coral made,
Those are pearls which were his eyes," &c.

—SHAKESPEARE, *Tempest*.

LINES

WRITTEN WHILE SAILING IN A BOAT AT EVENING.

How richly glows the water's breast
 Before us, tinged with evening hues,
 While, facing thus the crimson west,
 The boat her silent course pursues !
 And see how dark the backward stream ! 5
 A little moment past so smiling !
 And still, perhaps, with faithless gleam,
 Some other loiterers beguiling.
 Such views the youthful bard allure ;
 But, heedless of the following gloom, 10
 He deems their colours shall endure

This poem is written in the common Long Metre of the English hymn-books.

1. 'Water's breast'—Surface of the water. Justify the metaphor.

2. TINGED—Lat. *tingo*, to moisten, to dye, give a colour to. Coloured.

3. WHILE—See *Lucy*, 35.

4. PURSUES—See *Peter Bell*, 34. The movements of the boat towards the west are at a slow pace.

6. 'A little moment past'—Time, when is put in the objective case ; 'past' is a participle qualifying it.

7. GLEAM—See 'gloom' line 10.

9. BARD—See *May*, 3. ALLURE—The word *allure* is apparently from the French *leurrer*, to decoy. Hence to offer temptation, to entice. Syns.:—*Allure*, *entice*, *decoy*, *seduce*.—These words agree in the idea of acting upon the mind by some strong controlling influence, and differ according to the lineage under which this is represented. They are all used in a bad sense, except *allure*, which has sometimes (though rarely) a good one. We are *allured* by the prospect or offer (usually deceptive) of some future good. We are commonly *enticed* into evil by appeals to our passions. We are *decoyed* into danger by false appearances or representations. We are *seduced* when drawn aside from the path of rectitude.

10. HEEDLESS—*Heed* (A. S. *hedan*, O. H. G. *huotan*, and appearing under various forms in all Teutonic languages) is perhaps connected with *hide*, and some say with Lat. *cautus*, *carere*.—JEFFERSON. GLOOM—That which is gleamed or enlightened ; that through which the light penetrates.

Tooke derives *gleam* and *gloom* from the p. part. of the A. S. *leoman* *gleoman*, to glitter, to enlighten. The different meaning is thus accounted for, "*Gleam* is applied to the light which penetrates the darkness ; *gloom*, to the darkness *gleamed* upon, through which the light penetrates or by which it is overshadowed."

Till peace go with him to the tomb.
 —And let him nurse his fond deceit,
 And what if he must die in sorrow!
 Who would not cherish dreams so sweet, 15
 Though grief and pain may come to-morrow?

12. PEACE—See 'Rejoice,' *To the Cuckoo*, l. 2.

14. 'And what if'—Even if. 'Cf. 'an if.'

16. GRIEF—See *Tintern Abbey*, 146. PAIN—See *Solitary Reaper*, 23.

SKATING. .

And in the frosty season, when the sun
Was set, and, visible for many a mile,
The cottage-windows through the twilight blazed,
I heeded not the summons : happy time .
It was indeed for all of us ; for me 5
It was a time of rapture !—Clear and loud
The village clock toll'd six—I wheel'd about,
Proud and exulting, like an untired horse
That cares not for its home.—All shod with steel,

These lines are a portion of a fragment published in *The Friend*, and afterwards reprinted with a few alterations in the *Prelude*.—TURNER.

SKATING—An amusement in which people slide or move on skates a frame shaped like the sole of a shoe, furnished with a metallic runner, or sometimes with small wheels, and made, to be fastened under the foot, for moving rapidly on ice, or other smooth surface.—WEBSTER.

2. 'Visible for many a mile'—The air was frosty and clear. The line is altered in the *Prelude*, with doubtful advantage, to

"The cottage-windows blazed through twilight gloom." .
Why with doubtful advantage?

3. TWILIGHT—*Twilight* is adjectival, meaning 'between two lights or in a half light' or 'the waving light between day and dark.' From Saxon *twegen*, two, two, Sans. *dva* ; Goth. *tvidi*, Lat. and Gr. *duo*. It expresses the neutral atmospheric condition between actual night and actual daylight. BLAZED—The noun 'blaze' means a strong flame. A.S. *blase*, *blæse*, *blysa*, a torch, a lamp. A blaze is so intimately connected with a blast of wind as to render it extremely probable that the word *blaze*, a flame, is radically identical with A.S. *blasen*, Gr. *blasen*, to blow. If the fire were named from the roaring sound which it produces, it is desirable that the designation would be equally appropriate for the blast of wind by which the conflagration is accompanied and kept up, and which, indeed, is the immediate cause of the roaring sound.—WEDGEWOOD.

4. 'The summons' i. e., the summons homewards given by the lights. In the *Prelude* it is *their summons*.—TURNER.

6. RAPTURE—Lat. *raptura*, *rapio*, to snatch. Similarly 'ravish' in the same sense through the French *ravir ravissant*. Cf. the metaphorical use of 'transport.' See *Peter Bell*, 32.

7. TOLL'D—This is not the past tense of *tell*, but of *toll*, to sound as a bell. To toll (Verb trans. and intrans.) M. Welsh *tolo* means a *din*, to ring slowly. Cf. Dryden in his Prologue to *Troilus and Crassida* :—
"That tolls the knell of their departed sense."

9. 'All shod with steel,'—*Shod*=shoe-ed. *All* is here an adverb meaning completely.

We hiss'd along the polish'd ice, in games 10
 Confederate, imitative of the chase
 And woodland pleasures,—the resounding horn,
 The pack loud-bellowing, and the hunted hare.
 So through the darkness and the cold we flew,
 And not a voice was idle: with the din 15
 Smitten, the precipices rang aloud;
 The leaf-less trees and every icy crag
 Tinkled like iron; while the distant hills
 Into the tumult sent an alien sound

10. *GAME*—*Gamble, gawbol, game*.—It is impossible to separate these words, although *gambol* has probably come through a French channel and *gamble* from a Saxon ancestry. The radical image is that of a sudden and rapid movement to and fro, jumping, springing; then the state of excited spirits which spends itself in muscular exertion and is witnessed by such expressions as Ger. *vorfrenden hupen*, E. to jump for joy. Thus the expression for jumping as applied to joy, spirit, merry-making, amusement, and as the two main resources of amusement, in an uncultivated state of society are the pursuit of wild animals, and the indulgence of the passion for gain, afforded by the staking of valuables or concerted issues of skill or hazard, the name of sport or game is emphatically given to these two kinds of pastime, the term *game* in the case of chase, being accidentally confined to the object of pursuit.—WEDGWOOD.

11. *CONFEDERATE*—Not a very happy term as applied to games. It is meant to express games in which 'sides' are formed. Lat. *con, fides*, trust.

12. '*Woodland pleasures*'—'*Pleasure*' is here put for 'that which gives pleasure.'

13. '*The pack loud-bellowing*'—In the *Prelude* changed to "The pack loud chiming." What difference is made in the image by the change?—TURNER. *BELLOWING*—*BELLOW* is used of the noise peculiar to horned animals, cows and oxen. It is probably onomatopoeic like the Lat. *mugro*, and the Fr. *mugir*, but it is an old word found in A.S. *bellan*.—JEAF. RESON.

15. *DIN*—See *Tintern Abbey*.

16. *PRECIPICES*—Lat. *pre, caput*, head—hence literally a falling headlong, head foremost.

16—18. '*The precipices.. like iron*;'—Of:—

"And all to left and right
 The hare black cliff changed round him, as he leaped
 His feet on juts of slippery crag, that rang
 Sharp smitten with the dint of armed heels."

—TENNYSON, *Morte d'Arthur*

19. This beautiful line is very characteristic of Wordsworth. Of:—

* "Then, sometimes, in that silence, while he hung
 Listening, a gentle shock of mild surprise
 Has carried far into his heart the voice
 Of mountain torrents."—*There was a Boy*, l. 18.

ALIEN—Lat. *alienus*, foreign, *alius*; Gr. *allos*, other.

Of melancholy, not unnoticed, while the stars 20
Eastward were sparkling clear, and in the west
The orange sky of evening died away.

Not seldom from the uproar I retired
Into a silent bay, or sportively
Glanced sideways, leaving the tumultuous throng, 25
To cut across the image of a star,
Image, that, flying still before me gleamed
Upon the grassy plain : and oftentimes,
When we had given our bodies to the wind,
And all the shadowy banks on either side 30
Came sweeping through the darkness, spinning still
The rapid line of motion, then at once
Have I, realining back upon my heels,
Stopp'd short ; yet still the solitary cliffs
Wheel'd by me—even as if the earth had roll'd 35

"There was in sound ever enough to stir the depths of Wordsworth's watchful heart without enslaving his senses."—HUTTON.

20. MELANCHOLY—See *The Vanity of Human Wishes*, l. 154.

23. UPROAR—The word 'uproar,' remarks Smith, 'is not a compound of 'up' and 'roar;' it is the same word as the Ger. *aufrühr*, though it seems to have passed through the Dan. *oprör*, a stirring up.

24. BAY—See *Daffodils*, l. 24.

25. TUMULTUOUS—Syns. :—*Tumultuary* signifies disposed for tumult; *tumultuous*, having tumults. The former is applied to persons only; the latter to objects in general: in tumultuous meetings the voice of reason is the last thing that is heard; it is the natural tendency of large and promiscuous assemblies to become tumultuary.—CRABB.

26. IMAGE=Reflection.

27—28. The reading in another edition is :—
That gleam'd upon the ice; and oftentimes,

28. PLAIN—See *Cuckoo*, 26.

31—2. '*Spinning still* .motion'—The metaphor appears to be that of spinning a thread; the line in which the skater was moving was traced or spun out by the banks on either side in their apparent motion past him.—TURNER.

34. '*The solitary cliffs*'—Notice the wonderful force of the epithet, which gives the whole heart of the scene. It was

"The silence that is in the starry sky,
The sleep that is among the lonely heels,"
that sent such a 'shock' of contrast with the uproar of the tumultuous throng of skaters.

This well-known phenomenon is caused by the same retentiveness of the retina which gives the illusions of the thaumatrope.

35. 'Even as if the earth had rolled, &c.'—This completes the description by adding the peculiar sensation occasioned by a person perceiving that,

With visible motion her diurnal round.
Behind me did they stretch in solemn train,
Feebler and feebler, and I stood and watch'd
Till all was tranquil as a summer sea.

although every thing seems in motion, his position relative to near objects is unaltered.—TURNER.

37. TRAIN—See *The Vanity of Human Wishes*, 109.

39. In the *Prelude* the simile is altered to
"Till all was tranquil as a dreamless sleep."

How could the alteration be defended?

Goethe, like Wordsworth, was a passionate lover of skating; but Goethe's delight (as far as we can judge from his autobiography) arose from the rapid motion, the sense of power, as it were, to annihilate space—very different from the calm, reflective pleasure of Wordsworth.

Write in your own language an account of the scene as described by Wordsworth.—TURNER.

WORDSWORTH PEAK.

There is an eminence,—of these our hills
The last that parleys with the setting sun :
We can behold it from our orchard-seat ;
• And when at evening we pursue our walk
Along the public way, this cliff, so high • 5
Above us, and so distant in its height,
Is visible ; and often seems to send
Its own deep quiet to restore our hearts.
The meteors make of it a favourite haunt :

2 Mountains, from their remoteness from human scenes, seem more especially associated with sun, moon, and stars, and may, by the Pathetic Fallacy, by which is meant the attributing to inanimate objects the feelings and passions of animate beings, be said to commune with them. Cf. —

“ ————Topmost Gargais
Stands up and takes the morning ”—TENNYSON, *Enone*, 10.

“Thou first and chief sole sovran of the vale !
O struggling with th darkness all the night,
And visited all night by troops of stars.”—

COLERIDGE, *Hymn before Sunrise*, 29.

PARLEYS—Literally, speaks or confers with on some point of mutual concern. This word does not seem to be of ancient date, but the time and mode of its origin are not precisely made out. There is no French noun from which it could have come, as is the case with ‘tourney,’ ‘journey,’ ‘alley,’ &c., on the analogy of which it must have been formed. In Shakespeare (*Henry V*, Act III. Sc iii. 12) we have ‘patle’ in one syllable.—JEFFERSON.

3. ORCHARD—Here used as an adj., see *Tintern Abbey*

5. CLIFF—See *Tintern Abbey*, 16. Later editions have ‘peak.’

8 RESTORE—Syns —What we restore to another may or may not be the same as what we have taken, justice requires that it should be an equivalent in value, so as to prevent the individual from being in any degree a sufferer : what we return and repay must be precisely the same as we have received : the former in application to general objects, the latter in application only to pecuniary matters. We restore upon a principle of equity, we return upon a principle of justice and honour, we repay upon a principle of undeniable right.—CRABB.

‘Its own deep hearts’—Cf.—

“I have owed to them

In hours of weariness sensations sweet,
Felt in the blood and felt along the heart,
And passing even into my purer mind

With tranquil restoration”—*Tintern Abbey*, 25.

9. METEORS—A ‘meteor’ is any shooting star or luminous body in the air. Lat., any thing in the air, from the Gr. *meteoros*, sublime, lofty, and

THE DANISH BOY.

A FRAGMENT.

CRITICISMS.

This fragment was written about the same time as *The Ancient Mariner*, to which Wordsworth contributed two stanzas, and has a weird and suggestive beauty not unworthy of the author of *Christabel*. Wordsworth has in this poem evidently followed some local superstition which he probably heard from some Cumberland shepherd or farmer. The Danes spreading westward and northward from the Wash, effected no inconsiderable number of settlements in Westmoreland and Cumberland. The two principal Danish terminations of places are *by* and *thorpe*, meaning respectively abode and village. The belief that the dead haunt the place of their burial is almost universal. Find in your atlas Danish names in the lake district.—TURNER.

BETWEEN two sister moorland rills
There is a spot that seems to lie
Sacred to flow'rets of the hills,
And sacred to the sky.
And in this smooth and open dell
There is a tempest-stricken tree ;
A corner-stone by lightning cut,
The last stone of a cottage hut ;
And in this dell you see
A thing no storm can e'er destroy,
The shadow of a Danish boy.

. 5

FO

1. RILLS—Brooks; streamlets. Wedgwood defines a rill as 'a trickling stream, and compares the Du. *rillen* and *trill* from *trillen*, to shiver. The onomatopoeic character of the word seems indubitable. Cf. 'ripple,' 'roll,' 'run,' Lat. *rivus*, *rivulus*; Gr. *reo*.—JEFFERSON.

2. SACRED—Lat. *Sacer*, sacred, set apart, devoted. FLOW'RETS—Fr. *fleurette*, dimin. of *fleur*. Small flowers.

3. DELL—See *Hart-Leap Well*, 65.

7. 'By lightning cut'—Of. the expression 'cut by the frost.' CUT—Split.

8. 'The last'—The lowest.

11. Few races excite the imagination so much as these wild Northmen, by turns savages, poets, sailors and warriors.—TURNER.

In clouds above the lark is heard ;
 She sings regardless of her nest ;*
 But in this lonesome nook the bird
 Did never build her nest. 15

No beast, no bird, hath here his home ;
 The bees, borne on the breezy air,
 Pass high above those fragrant bells
 To other flowers, to other dells,
 Nor ever linger there ; 20
 The Danish boy walks here alone :
 The lovely dell is all his own.

A spirit of noonday is he ;
 Yet † seems a form of flesh and blood :
 Nor piping shepherd shall he be, 25
 Nor herd-boy of the wood.
 A regal vest of fur he wears,
 In colour like a raven's wing ;
 It fears not rain, nor wind, nor dew ;

13. The later editions have—

"But drops not here to earth for rest."

14. LONESOME—Solitary. NOOK—TOOKE says :—"Nock, nock, nook, niche, nck, which vary respectively in sound only by the immaterial difference of *ch* or *ck*, have all one common meaning, and I believe them to be the past participle of the verb to *nck*, to cut into."

17. Later editions have—

"Bees, wafted on the breezy air."

18. FRAGRANT—Lat *fragans*, from *f agro*. ODOUROUS. BELLS—Flowers.

20. Later editions have—

"Their burdens do they bear."

LINGER—See *King's College Chapel*, 12.

23. 'A spirit &c.'—Cf —

"Ghostly shapes

May meet at noughtide"—*Yew Trees*, 25.

25. SHEPHERD—See *Intimations of Immortality*, 35. 'Shall he be'—You must not call him. The poet speaks as though he determined his character.
—TURNER

27. REGAL—See *The Vanity of Human Wishes*, 102. VEST—Lat. *vestis*, a garment, akin to Goth *vasja*, to clothe, Sans *vas*, to put on. Literally, something put on, hence a garment, an outer garment, a man's under garment. Hence to *invest*, to clothe ; to *divest*, to unclothe, opposed to each other ; though a verb to 'vest' still exists in the language. 'Regal vest'—Splendid robe.

28. RAVEN—A. S. *hræfen*, Sans. *karava*, Lat. *corvus* ; probably originating

* In another edition, the reading of the line is,

'He sings his blithest and his best.'

† In some editions 'He seems &c.'

But in the storm 'tis fresh and blue	30
As budding pines in spring.	
His helmet has a vernal grace,	
Fresh as the bloom upon his face.	
A harp is from his shoulder slung,	
He rests the harp upon his knee ;	35
And there, in a forgotten tongue,	
He warbles melody.	
Of flocks upon the neighbouring hill	
He is the darling and the joy ;	
And often, when no cause appears,	40
The mountain-ponies prick their ears ;	
They hear the Danish boy,	
While in the dell he sits alone	
Beside the tree and corner-stone.	
There sits he ; in his face you spy	45
No trace of a ferocious air,	
Nor ever was a cloudless sky	
So steady or so fair.	
The lovely Danish boy is blest	
And happy in this flowery cove :	50

in imitation. 'Räven,' 'rävenous' are probably identical with *rapin* from Lat. *rapere*.—JEFFERSON.

32. 'A vernal grace' i. e., the fresh beauty of the spring.

35. Later editions read—

"Resting the harp upon his knee,
To words of a forgotten tongue
He quits its melody."

37. WARBLER—Is said of birds generally—Here it implies a soft, sweet musical sound. Der. O. E. *warbelle*, O. Fr. *werbler*, akin to E. *whirl*. But see *Ogilvie*. The noun *warble* is more commonly used of the modulations of the voice. It is a favourite word with Gray. In Milton the verb *to warble* is used in the sense of to trill forth, to quaver. MELODY—Der. Gr. *melos*, a strain, air (akin to *melt*, honey;) and *ode*, an ode, lay. It consists in a succession of single notes; *harmony* in a succession of chords or accordance of different voices—melody of singers or songsters—harmony of musical instruments. [*Melody* is vocal or instrumental.]

38. *FLOCKS—Here for cattle generally.

39. DARLING—See *The Vanity of Human Wishes*, 13.

45—46. SPY—Discern; descry. This verb is otherwise written 'espy.' See notes on *Pet Lamb*, 3. 'Ferocious air'—Savage looks.

48. STEADY—Tranquil.

50. COVE—Retreat in a valley. "Literally, a nook, a sheltered harbour. The relations of this word lead us in such a variety of directions that it is exceedingly difficult to make up our minds as to the original source of the signification."—WEDGWOOD.

From bloody deeds his thoughts are far,
 And yet he warbles songs of war,
 That seem like songs of love ;
 For calm and gentle is his mien,
 Like a dead boy he is serene.

* * * * *

56

52. Cf. "Perhaps the plaintive numbers flow
 For old, unhappy, far off things,
 And battles long ago ;
 Or is it some more humble lay,
 Familiar matter of to-day ?"—*The Solitary Reaper*.
54. MIEN—See *Peter Bell*, 53.

HOOTING TO THE OWLS.

THERE was a boy ; ye knew him well, ye cliffs,
And islands of Winander ! Many a time,
At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, would he stand alone,
Beneath the trees, or by the glimmering lake.
And there, with fingers interwoven, both hands

5

CRITICISMS.

"For real lovers of Wordsworth, these lines have effected more in helping them adequately to imagine the full depth of the human imagination, and to feel the inexhaustible wealth of Nature's symbols, than any magnificence of storms or shipwreck, or Alpine Solitude. No other poet but Wordsworth that the world ever produced could have written this."—R. H. HUTTON'S *Essays*.

2. ISLAND—The 's' in this word is an intruder, which has forced itself into the word through the influence of an entirely different term, *isle* (fr. *It. isola*, Lat. *insula*) ; the fact being that the first syllable is pure Teutonic, and was in O. E. either *igland*, which would point to *eye* as its origin, or *ealand*, which would seem to establish the derivation from *ea*, 'water, river.'—SMITH, *Sp. of E. Litr.* Mr. Marsh remarks :—"Island is one of those English words where a mistaken etymology has led to a corrupt orthography. *Isle* may possibly be the French *île* anciently spelt *isle*, from the Lat. *insula*, but the fact that Robert of Gloucester and other early writers wrote *ile* or *yle*, at a time when the only French orthography was *isle*, is a strong argument against this derivation. It is more probably a contraction of *iland*, the A. S. *ealand*, *igland* and the 's' was inserted in both, because, when Saxon was forgotten, the words were thought to have come through the French from the Lat. *insula*, in which the 's' is probably radical. Mr. Klipstein refers the 's' in *island* to the genitive in 's' of the A. S. *ea* or *id*, but this would be an unusual form of composition, and I do not know that *edeland* occurs in Anglo-Saxon." WINANDER—*Windermere* is a contraction of *Winandermeer*.—TURNER.

6. GLIMMERING—To *glimmer*=(1) to shine faintly, (2) to be seen indistinctly (because in an uncertain light). It is a frequentative verb. Such verbs denote the constant repetition of an action. They are often formed from other verbs, and are usually distinguished by the termination *er* or *le* preceded by a double consonant as *glitter*, *prattle*, *flatter*, &c.

7. 'And there, with fingers'—Mark how a great poet lifts from commonplace a theme so trivial as that of a boy whistling through his fingers. 'Both hands &c.'—Not to be taken with 'with,' but an absolute construction.

Press'd closely palm to palm and to his mouth
 Uplifted, he, as through an instrument,
 Blew mimic hootings to the silent owls, 10
 That they might answer him. And they would shout
 Across the watery vale, and shout again,
 Responsive to his call,—with quivering peals,
 And long halloos, and screams, and echoes loud
 Redoubled and redoubled; concourse wild 15
 Of jocund mirth and din! And, when it chanced
 That pauses of deep silence mock'd his skill:
 Then, sometimes, in that silence, while he hung

10. MIMIC—This word is used as a subst., adj., and a verb. When a subst., it means, a mean or servile imitator; a verb, to imitate or ape for sport. Here it is an adjective meaning imitative. It often implies something ludicrous. Der. Lat. *mimicus*, Gr. *mimikos*, fr. *mimos*, an imitator. Cf. THOMSON, *Spring*, l. 1056:—

"That o'er the sick imagination rise
 And in black colours paint the *mimic* scene."

Cf. *Pantomime*. *Silent* is emphatic.

11. ANSWER—Syns:—A *reply* is that species of *answer* in which an opinion is expressed. Every reply is an answer, though every answer is not a reply. An answer is given to a question, a reply is made to an accusation or an objection. The former simply informs, the latter confutes or disproves.—GRAHAM.

13. PEALS—The word *peal* is used particularly of the sound of bells, also of thunder, and lastly, of any clear resonant noise. Probably of imitative origin, and akin to 'bell' or to 'bellow,' 'bell' (used of deer, &c.) A. S. *bellan*, or perhaps to both. The derived verb is employed variously. It is intransitive. (Cf. Gray's *Elegy*, Ver. 40), but also transitive—to make to sound; and we find such doubtful usages as—

"Eternal hope, when yonder spheres sublime
 Pealed their first notes to sound the march of time."

—CAMPBELL, *Pleas. of Hope*, eight lines from end.

"———Nor was his ear less pealed
 With noises loud and ruinous:—*Par. Lost*, II. 920.

14. HALLOOS—What are the plurals of *hero*, *potato*, *echo*, *grotto*, *canto*, *quarto*? Can you discover any rule?

16. Later editions read:—

"Of jocund din! and when there came a pause
 Of silence such as baffled his best skill."

Can you suggest any reasons for the change?—TURNER. JOUCUND—Cheerful, merry. Der. Lat. *jocus*, a jest.

18. Notice the metaphorical use of *hung*; so we talk of being in 'suspense.'

Every true lover of nature must have sometimes experienced such a revelation, flashing upon him unawares when his thoughts were intent on other things; and he became aware of

"Gleams like the flashing of a shield; the earth
 And common face of Nature spake to him
 Rememberable things."

Listening, a gentle shock of mild surprise
 Has carried far into his heart the voice 20
 Of mountain torrents; of the visible scene
 Would enter unawares into his mind
 With all its solemn imagery, its rocks,
 Its woods, and that uncertain heaven received
 Into the bosom of the steady lake. 25

This boy was taken from his mates, and died
 In childhood, ere he was full twelve years old.
 Fair is the spot, most beautiful vale
 Where he was born : the churchyard hangs
 Upon a slope above the village school ; 30
 And through that churchyard my way has led
 At evening, I believe that often-times .
 A long half-hour together I have stood
 Mute—looking at the grave in which he lies.

21. **TORRENTS**—Rapid violent currents. Lat. *torrens*, fr. *torreo*, I burn, scorch, dry up. So called either because it becomes quickly dry, or because it boils with rapid violence.

22. Wordsworth has left us glorious instance of his meaning in his poem on the *Daffodils*.—TURNER.

23. **IMAGERY**—The picture presented to the mind.

24. Of :—

"Lake Lemane woos me with its crystal face,
 The mirror where the stars and mountains view
 The stillness of their aspect, in each trace
 The clear depth yields of their fair height and hue."

—BYRON, *Child Harold*, iii. 68.

25. Is 'steady' an ornamental epithet?

26. *seq.* Who but Wordsworth could have given a transition so pathetic, so reticent, and so suggestive? **MATES**—Lit., equals; so companions.—TURNER.

28. Later editions read, with rather better rhythm and greater simplicity.

"Pre-eminent in beauty is the vale

Where he was born and bred ; the churchyard," &c.

30. **VILLAGE**—See notes on *Peter Bell*, 33.

32. '*I believe*'—This qualifying clause is eminently characteristic of Wordsworth, and illustrates one special merit of his poems, his scrupulous accuracy and truth to nature, and at the same time one signal effect. Wordsworth never lets his emotion or his imagination so far carry him away as to make him forget unimportant details or prosaic facts.—TURNER.

28—29. The reading of other editions is :—

"Fair are the woods, and beautiful is the spot,
 The vale where &c."

31. Other editions read :—

"And there, along that band, when I have pass'd."

SLEEP.

CRITICISMS.

QUOTE from Shakespeare another famous invocation of sleep. The rationale of these specifics for sleep which Wordsworth suggests, and other similar ones, seems to be this: by forcing the mind to think of different objects, more serious or agitating topics are perforce excluded, and the brain obtains that repose without which sleep is impossible.—TURNER.

A flock of sheep that leisurely pass by
One after one; the sound of rain, and bees
Murmuring; the falls of rivers, winds and seas,
Smooth fields, white sheets of water and pure sky,
By turns have all been thought of, and yet I lie 5
Sleepless! and soon the small birds' melodies
Must hear, first uttered from my orchard trees.
And the first cuckoo's melancholy cry.

1. LEISURELY—Slowly.

1—8. The grammatical prose construction of the lines is:—‘I have by turns thought of a flock of sheep that pass by leisurely (without hurry) one after another, the sound of rain, the bees murmuring, the fall of rivers from mountains or cataracts, wind and seas, smooth fields, white sheets of water and pure sky; and yet I lie sleepless: I must soon hear the small birds' melodies, and the first cuckoo's melancholy cry, first uttered (very early in the morning) from my orchard trees.’

8. MURMURING—Humming.

4. SHEETS—Broad piece. ‘*Sheets of water*’—Large expanse of water
‘*Pure sky*’—Clear sky.

5. Later editions read—

“I have thought of all by turns, and yet do lie
Sleepless,” &c.

6. MELODIES—Sweet songs. See notes on *The Danish Boy*, 37.

7. ORCHARD—See *Tintern Abbey*, II.

8. CUCKOO—This epithet is given to the cuckoo because its note is monotonous. The name also is onomatopoeic, given from its note. The bird is not a nice character: it builds no nest of its own, but drops its eggs into the nests of other birds. Yet every one rejoices to hear its note, because it is the first heard before other birds begin; it is the harbinger of Spring. From the description given of this bird by our poet, as well as from the resemblance of the names, the cuckoo is probably the same as the kokil of

Even thus last night, and two nights more, I lay,
 And could not win thee, sleep, by any stealth ! 10
 So do not let me wear to-night away ;
 Without thee what is all the morning's wealth ?
 Come, blessed barrier between night and day,
 * Dear mother of fresh thoughts joyous health !

sanskrit poets. In Kalidasa's *Vikramavarsī*, A. IV. the king addresses the bird as follows:—*Tvāṁ kāmīno madanadūtim udāharanti* (वर्तु कामिनो मदन दुर्ति उदाहरन्ति): "Lovers call you the messenger of love" (Spring being the favourite season of lovers). The bird is supposed to answer, *kah, kah*, "who who" (this being its note), which the king interprets again *kahka iti āha*, "This (bird) asks 'whom do you mean?'"—JEFFERSON.

The voice of the English Cuckoo is not so sweet as that of the Indian Cuckoo. This is owing to climatic influence.

MELANCHOLY—Sad. See notes on *The Vanity of Human Wishes*, l. 154. It is not clear why the Cuckoo's cry is called 'melancholy.' Is it because that the first hearing of the Cuckoo's voice forebodes ill success in love ?

9. The nouns *night* and *nights* are governed by *for*.

10. STEALTH—Stratagem ; secret effort.

11. 'Wear away'—Waste ; pass in vain.

12. WEALTH—See *The Vanity of Human Wishes*, l. 27.

12—14. O Sleep—the happy line of separation between one day and another day—the much loved producer or source of new thoughts and pleasant health, do thou come to me ; for, of what use or advantage are all the beauties and riches of the morning without thee ?

In other words, the person who passes a sleepless night, cannot enjoy the beauties and pleasures of the morning, however pleasant they may be.

13. BARRIER—Partition ; interval. Sleep which refreshes the body and invigorates the mind. *Barrier* is literally, 'bar to mark the limits.' Fr. *barrier*, to bar or stop the way as with *bar* with which this word is closely allied ; *barriers*, a stoppage, *barreau*, the bar at which a criminal appears in a Court of Justice, and from which the *Barrister* addresses the Court

14. MOTHER—Source ; producer. HEALTH—See *The Vanity of Human Wishes*, l. 256.

ONE OF THE POEMS OF THE IMAGINATION.

Mr. DeQuincey ('Autobiographic Sketches,' Vol. II, p. 237) states, that the following beautiful lines were intended to describe the poet's wife Mary Hutchinson who had also been his cousin. She was married to him at the beginning of the present century, and survived him for some years.—SMITH.

In this poem the light-heartedness of the poet's lady is portrayed in the first stanza; in the second, he describes her as light-hearted still, but promising to be good and sedate in future; and in the last, he describes her sedativeness, solid accomplishments and mature grace. The first stanza refers to the first sight of her by the poet, the second, to the time of courtship, and the third, to their married life.

TRUE=Model. Some use the word *Perfect* for TRUE.

SHE was a Phantom of delight
When first she gleamed upon my sight;
A lovely Apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair ; *
Like Twilight's too, her dusky hair ;

1-2. '*She was.....my sight*,'—A familiar quotation.—BARTLETT. '*Phantom of delight*,' i. e., an aerial being of delight, delightful apparition, lovely vision. PHANTOM—Vision. *Phantom, phantasy, fancy, phancy*, with their derivatives, are all from Gr. *phaino*, to appear, and come through the French. The initial letter appears to be originally 'f' in all cases, for in early Fr., the Gr. *Phi* was not represented by *ph*. Chaucer has *fantom* ('Man of Lawe's Tale,' V. 5,457), and *fantesy* occurs in Pier's *Plowman*. After the close of the fifteenth century, there was a tendency to alter the 'spelling of all such words so as to show their classical origin; (See *Man. Eng. Lang. Lec. xx, Sect. 4. MARSH*) and accordingly, in Spenser we find *phantasy* ('F. Q.' B. iii. C. 12), and in Sir Thomas Moore, *phantom*. *Phatasm* came, perhaps, direct from the Gr., for it is not found in early writers. See ANGUS, 'H. E. T.'—§ 87.

2. GLEAMED=Appeared.

4. 'Moment's ornament' i. e., conferring delight only for a moment, but not permanent. 'To be a moment's ornament' i. e. To charm us for a moment; to fill but one single moment with beauty.

5. Comp:—“Fair as a star when only one
Is shining in the sky.”—WORDSWORTH.

6. TWILIGHT—Is here personified as a woman. Lit., means 'between two lights or in a half light,' or 'the waving light between day and dark.'

But all things else about her drawn
 From May-time and the cheerful Dawn ;
 A dancing Shape, an Image gay,
 To haunt, to startle, and waylay. 10

II.

I saw her upon nearer view,
 A Spirit, yet a Woman too !
 Her household motions light and free,
 And steps of virgin-liberty ;
 A countenance in which did meet 15

From Sax. *tvegen*, *twa*, *two*, Sansk. *dva*, Goth. *tvli*, Lat. and Gr. *duo*. It expresses the neutral atmospheric condition between actual night and actual daylight. DUSKY=Black (which is very rare in England). The word is the adj. of 'dusk' which though in many cases is almost synonymous with twilight, is, like the Latin adj. *fuscus*, *sub fuscus*, applied to the complexion of the inhabitants of the torrid zone. Ger. *duster*, tending to darkness. Twilight's hair seems overbold. We are not familiar enough with the personification of twilight. Milton is as bold, but I think happier, in *Comus*—

"Smoothing the raven down
 Of darkness till it smiled."

Shelley, addressing night, has—

"Blind with thine hair the eyes of day ;
 Kiss her until she be wearied out."—TURNER.

7—8. '*But all... Dawn* ;'—A familiar quotation.—BARTLETT. The meaning is :—All her other graces were taken from the materials of May-time and dawn which are very bright in nature. MAY-TIME i. e., the month of May when the blossoms and flowers bloom.

9—10. This couplet has a reference to the superstitious belief that spirits assuming beautiful forms haunt, startle and waylay travellers in the wilderness.

9. 'A dancing Shape, &c.'—She had a dancing, &c. '*Dancing Shape*'—Her motions were light. '*Image gay*' i. e. Cheerful appearance.

10. HAUNT=Frequent the mind. STARTLE=Surprise. WAYLAY—Lit. to lie in ambush ; hence to lie in way or ambush and suddenly surprise.

11. '*Nearer view*' i. e., close inspection (referring to courtship).

12. '*A Spirit,—too*'—An aerial being, yet having the grossness of mortality in her.

13. '*Household motions*' i. e., movements in attending household duties. '*Light and free*'—Elegant or beautiful and unrestrained.

14. '*Of virgin-liberty*' i. e., of innocent freedom.

15. '*In which did meet*'—In which were seen. COUNTENANCE—The countenance, as distinguished from the face, is the "soul's apparent seat," and belongs only to the intellectual man ; a brute may have a face, but not a countenance.—PAYNE. See an interesting essay of Herbert Spencer on *Personal Beauty*, in which he shows that to a certain degree a man moulds his face as he does his character.—TURNER.

Sweet records, promises as sweet ;
 A Creature not too bright or good
 For human nature's daily food ;
 For transient sorrows, simple wiles,
 Praise, blame, love, kisses, tears, and smiles. 20

III.

And now I see with eye serene
 The very pulse of the machine ;
 A Being, breathing thoughtful breath,
 A Traveller betwixt life and death ;
 The reason firm, the temperate will, 25
 Endurance, foresight, strength, and skill ;

16. RECORD—*Record* too is a very expressive word here. It is from the Lat. *re*, again, and *cor*, the heart—Something that the mind or heart dwells upon; an authentic memorial of the past.—PAYNE. '*Sweet records*,' i. e., traces of past happiness. '*Promises sweet*' i. e., promises of future happiness.

17—20. '*A Creature.....smiles*.'—A familiar quotation.—BARTLETT.

17—18. '*A Creature.....food*;'—She was not too clever and holy to be the wife of a common man and to take part in the ordinary household duties. '*Daily food*'—Common duties of life.

19—20. The sense is:—They were not for the intention of decoying,—they were not the results of hypocrisy. '*Transient sorrows &c.*'—To sympathize with little sorrows. WILES—Tricks: It is derived from an Icelandic root meaning to deceive. Its another form *guile* is to draw an enemy in ambush.

21—22. '*And now &c.*'—Now I have opportunities of being acquainted with every part of her character. '*With eye serene*' i. e. Without being startled.

SERENE=Clear. Lat. *serenus*, cloudless, perhaps akin to Arb. *sarih*, clear, 'pure, unmixed. First applied to a clear calm weather. Hence, calm, unruffled; bright in a general sense. The Lat. *serenus* is perhaps opposed to *pluvius* rainy. The verb to *serene* is uncommon, though we find Thomson to use it so, in his *Seasons* more than once.

"That push'd the thunder and serenest the sky."—*Summer*.

Also;—*Spring*, l. 870.

22. 'The very pulse of the machine' i. e., the very heart of the woman.

23. '*Breathing thoughtful breath*,' i. e., whose life is full of thought and care.

24. The sense is:—She is conscious of her responsibility as a mortal being to God. TRAVELLER=A mortal.

25—28. '*The reason.....command*,'—A familiar quotation.—BARTLETT. REASON=Intellectual power. '*The reason firm*,' i. e., because she adheres to her opinion, power. '*Nobly planned*'—Well designed. PERFECT=Trus.

26. ENDURANCE=Fortitude. FORESIGHT=Prudence, '*Strength*' i. e., the strength of character.

A perfect Woman, nobly planned,
To warn, to comfort, and command;
And yet a Spirit still, and bright
With something of an angel light.

30

27. Compare Scott's well-known lines, "O woman, in our hours of ease &c." With this poem should be compared Byron's equally beautiful lines in the *Hebrew Melodies*—"She walks in beauty like the night." The similarity, both of language and ideas, is so striking that it is hard to believe that Byron did not, consciously or unconsciously borrow for once from "Poet Wordy" whom he was never tired of girding at.

YEW TREES.

THERE is a yew-tree, pride of Lorton Vale,
Which to this day stands single, in the midst
Of its own darkness, as it stood of yore :
Not loth to furnish weapons for the hands
Of Umfraville or Percy ere they march'd

5

1. YEW-TREE—The yew (*taxus*) to which ancient writers constantly attached some such epithet as *funesta* (deadly), was fabled to grow in Hades (probably because of its poisonous berry). Both it and the cypress have been always associated with death.—JEFFERSON. 'Lorton Vale'—About four miles south of Cockermouth. This beautiful valley is watered by the Cocker, a stream which, issuing from Crummook lake, joins the Derwent at Cockermouth.—TURNER.

3. YORE—Sax. *geara*, from *gear*, a year. For further notes see *Intimations of Immortality*, &c., l. 6.

4. LOTH—Etymologically the same as 'to loathe,' to hate. "In oldest English, hateful, our 'loathed.' Of *Loathsome*. So *Loathly*, Shakespeare, &c."—The yew was employed from the earliest times in the manufacture of bows, and the English yew bows gained the battles of Crecy and Poitiers. In Switzerland the yew is called William's Tree, in honour of William Tell, whose bow was yew.

It is generally supposed that the common custom of planting yew trees in churchyards, originated in the necessity of having a regular supply of wood for the bows of the village.

The old tree is represented as sympathising with the purposes for which its branches were destined. So Wordsworth elsewhere writes—

"Armour rusting in his halls
On the blood or Clifford calls.
'Quell the Scot,' exclaims the lancé;
Bear me to the heart of France
Is the longing of the shield."

—*Song at the Feast of Brougham Castle.*

Cf. Also, in the following lines—

"The shady nook of hazels

* * * *

* * patiently gave up

Their quiet being."—NUTTING.

5. UMFRVILLE OR PERCY—All will remember the perpetual frays of the Scottish border, one of which is given with such spirit in *Chevy Chase* . This ballad has no known historical basis, but some of the incidents are borrowed from the ballads on the battle of Otterbourne, which relate an encounter between Percy and Douglas in 1388. See *The Ballad Book* in "Golden Treasury" Series.

There was a Sir Ingram Umfraville, an Angloised Scottish baron, who fought with Edward at the battle of Bannockburn, 1314. Sir Robert

To Scotland's heaths ; or those that cross'd the sea
 And drew the sounding bows at Azincour,
 Perhaps at earlier Crecy, or Poitiers.
 Of vast circumference and gloom profound
 This solitary tree ! a living thing 10
 Produced too slowly ever to decay ;
 Of form and aspect too magnificent
 To be destroy'd. But worthier still of note
 Are those fraternal four of Borrowdale,
 Join'd in one solemn and capacious greve ; 15
 Huge trunks ! and each particular trunk a growth
 Of interwisted fibres serpentine
 Up-coiling, and inveterately convolved ;

Umfraville, the Vice-Admiral of England invaded Scotland in 1410. He was nicknamed Robin Mendmarket, from the quantity of eorn he carried off from Scotland. See further, Tyler's *History of Scotland*, vol. ii. p. 146.

6. 'Scotland's heaths'—Barren open tracts of Scotland.

7. AGINCOUR OR AGINCOURT—A village of the French Netherlands, famous for the defeat of the French by Henry V., in 1415, upon St. Crispin's day.

Cf. Shakespeare, *Henry V.*, and Drayton's spirited ballad.

8. CRECY—A town of Picardie, in the department of the Somme, about forty-four miles south of Calais, where the French, under Phillippe de Valais, were routed by Edward III., in 1346. Ten years later the English, under the "Black Prince" defeated five times their number near Poitiers, in the province of Poitou, south of the Loire, and in the department of Vienne.—TURNER.

9. 'Of vast circumference &c.'—The girth of one of the yews of Borrowdale, alluded to below, measures twenty-one feet. 'Yews rarely grow to any great height, although there is, or was, a tree in the churchyard of Harlington, near Hounslow, reaching fifty-eight feet. They grow very slowly, taking a century to reach maturity, and live to a great age. There are trees at Fountains Abbey, in Yorkshire, said to be as old as the Abbey itself.

11. DECAY—See *Tintern Abbey*, 116.

13. DESTROY'D—*Lât. de*, down and *struo*, I build.—Ruined.

14. 'Those fraternal four of Borrowdale,'—Cf. "A brotherhood of lofty elms."—*Excursion*, bk. i. 29.

These yew-trees stand on the Borrowdale, a very beautiful valley in Cumberland, traversed by the river Grange. The valley runs roughly north and south, and is bounded towards the south by Crossfell.—TURNER.

17. *Serpentine*—It is better to take this as an adverb with 'upcoiling.' For the two forms of the adverb standing side by side, cf. Shakespeare, *Lover's Complaint*, 87—

"She was new lodged and newly deified."

18. 'Inveterately convolved ;'—Twisted together, so no lapse of time could straighten them.

Not uninform'd with phantasy, and looks
 That threaten the profane ;—a pillar'd shade 20
 Upon whose grassless floor of red-brown hue.
 By sheddings from the pining umbrage tinged
 Perennially—beneath whose sable roof
 Of boughs, as if for festal purpose, deck'd
 With unrejoicing berries, ghostly shapes 25
 May meet at noontide ;—Fear and trembling Hope,
 Silence and Foresight—Death the skeleton

19. 'Not uninform'd with phantasy,' i. e., impressed with a fantastic appearance. The figure is called in Greek *Meiosis*, and expresses a strong positive notion in a negative form.—TURNER.

20. PROFANE—Wicked; ungodly (Lat. *pro*, *fanum*, a temple.) Those were called *profane* who were not initiated in the sacred rites, but to whom it was allowed only to stand before the temple (*profano*)—not to enter it and take part in the solemnities.

'A pillar'd shade'—Explain.

21. Why 'grassless'?

22. 'Pining umbrage' i. e., the dying leaves. UMBRAGE—Lat. *umbra*, a shadow. The property of giving shadow is put for the leaves which have it. The word is well in harmony with the expression 'pillared shade.'—TURNER.

23. PERENNIALY—Lat. *perennis*, *per* and *annus*, a year, 'all the year through.' Why is the word specially appropriate to the yew? SABLE—Is properly a small animal of the weasel tribe; and so generally for black, from the colour of its fur. See further notes in *The Vanity of Human Wishes*, l. 303.

24. BOUGHS.—Der. O. E. *bogan*, to bend, gives us a considerable number of words, *bay*, *bow*, *bay* (in *bay*—window) *boom* (O. E. *bocsum*, obedient, then yielding,) *bight*, *bough* &c.—SMITH.

24—25. 'Deck'd with unrejoicing berries'—A kind of Oxymoron.—A figure of speech in which there is an epithet used which is of exactly the opposite signification to the word to which it is joined.

'For unrejoicing berries—Cf. Milton's *Oblivious pool*, *Par. Lost*, i. 266.

The berries of the yew are said to be poisonous, and it was thought to be harmful and even to sleep beneath its shade

26. NOONTIDE—Noon is derived from the Lat. *nona*, ninth hour of the day or three o'clock, now we call twelve o'clock noon; tide is the A. S. *tid*, the time when a thing happens, it is the same word as the German *Zeit*, time; time itself is the Fr., *temps*, Lat. *tempus*; the temples of the head are the parts where time is indicated, by the pulsations of the blood; the words 'time' and 'tide' are found together in *The Lay of the Last Minstrel*, Canto I. XXI. ver. 9, tide of the sea is the time or season of the ebb and flow, cf. Eventide and betide, to happen.—M. J. Ed.

The concluding lines of this poem are a marvellous instance of what may be called the truth of Wordsworth's imaginative power. Such fancies as this, of these ghostly shapes met in sad festival, call up in all sensitive minds the very feelings of the poet, because founded on the universal feelings of mankind.

Fear and trembling hope, silence and foresight, time and death, give three pairs of kindred ideas. Is 'trembling' an ornamental epithet?

And Time the shadow,—there to celebrate,
 As in a natural temple scatter'd o'er
 With altars undisturb'd of mossy stone,
 United worship; or in mute repose
 To lie and listen to the mountain flood
 Murm'ring from Glaramara's inmost caves.

30

27. '*Death the skeleton*'—So represented in Holbein's famous *Dance of Death*.

28. '*Time the shadow*,'—Time "which passeth away like a shadow," is best personified by a shadow. Translated into the language of prose, the poet's meaning is:—beneath these yew trees is a fitting place at noon to meditate in silence on life or death, on the future and its hopes and fears, or to listen to the distant torrent. But thus translated, nearly all the beauty fades away from the picture, and the reason is clear. The poet's imagination has invested these personifications of abstract ideas with form and shape. To him they were beings as real as Naiad and Satyr, Pan and Syrinx, once were to a Greek or Roman.—TURNER.

30. ALTARS—See notes on *Milton*, l. 3.

33. GLARAMARA—One of the most conspicuous of the 'fells' that enclose Borrowdale.

NUTTING.

It seems a day
 (I speak of one from many singled out,)
 One of those heavenly days which cannot die ;
 When, in the eagerness of boyish hope,*
 I left our cottage threshold, sallying forth . 5
 With a huge wallet o'er my shoulders slung,
 A nutting-crook in hand ; and turn'd my steps
 Towards the distant woods ; a figure quaint,
 Trick'd out in proud disguise of cast-off weeds
 Which for that service had been husbanded,

3. 'One...die;'—This line, as Mr. Bartlett observes, is a familiar quotation.

4. HOPE—See in *The Vanity of Human Wishes*, l. 343.

5. THRESHOLD—Is one of those words the spelling and common pronunciation of which are likely to deceive one as to its meaning and derivation. It is commonly pronounced *thresh—hold*, and appears to be, like household, a compound containing the verb 'to hold.' But *threshold* is compounded of *thresh* (from the A. S. *threscan*, to beat out corn from the husks) and *wold* or a piece of wood or stone which was formerly placed at the entrance to most cottages, on which the cottager was in the habit of threshing his corn. It is sometimes applied to the entrance itself.

6. WALLET—Sax. *weallian*, to travel, to go abroad. A bag for carrying the necessities for a journey or march.

8. QUAIN—Curiously ordered, fr. Fr. *coint*, Lat. *comptus*, or according to Diez, Lat. *cognitus*. It means also neat, pretty, as in Shakespeare's "my quaint Ariel;" so artificial, odd.

So Cotgrave's Dictionary (1611) : "coint—quant, neat, fine, spruce, snug, trim, tricked up."

9. "Tricked out"—Decked out. Cf:—

"———Horridly tricked

With blood of fathers, mothers, sisters, sons."—SHAKESPEARE.

The subst. *trick* means a habit caught by imitation.

WEEDS—Clothes, as in widow's weeds.

10. HUSBANDED—The noun *husband* is derived from Sax. *hus*, house and *banda*, boor, peasant; or a Scandinavian word *bandi*, the possessor of a farm, which points naturally to the ordinary sense of the words 'husbandry' and 'husbandmen.' By an easy transition, this word soon came to signify a married man, the inhabitant, master, or head of the house generally being married. Trench in his *Sel. Glossy*. remarks:—"As the house, above all that of him who owns and tills the soil, stands by a wise and watchful economy, it is easy to see how *husband* came to signify one who knows how prudently to spare and save."

* Another edition reads:—

When forth I sallied from our cottage-door,

By exhortation of my frugal dame.
 Motley accoutrement—of power to smile
 At thorns, and brakes, and brambles,—and, in truth,
 More ragged than need was. Among the woods 15
 And o'er the pathless rocks, I forced my way,
 Until at length I came to one dear nook
 Unvisited, where not a broken bough
 Droop'd with its wither'd leaves, ungracious sign
 Of devastation; but the hazels rose
 Tall and erect, with tempting* clusters hung, 20
 A virgin scene! A little while I stood,
 Breathing with such suppression of the heart
 As joy delights in; and, with wise restraint
 Voluptuous, fearless of a rival, eyed
 The banquet;—nor beneath the trees I sat
 Among the flowers, and with the flowers I play'd; 25

"The name of the husband what is it to say?

Of wife and of household the band and the stay."

—TUSSEY, *Points of Husbandry*.

Here the verb *to husband* is used in its original sense, to spin out with care, to economise. Even husbandry used to be applied in this sense.

11. DAME—From the Lat. *domina*, mistress, through the Fr. *dame*. "The word originally signified the mistress of a family, who was a Lady; and it is still used in English law to signify a lady; but in use now-a-days it represents a farmer's wife or the mistress of a family of lower ranks in the country."—WATT'S *Logic*.

12. MOTLEY—*Motley* and *mottled* are both connected with *mote*, a speck. See further notes in *The Vanity of Human Wishes*, l. 51. 'Of power to smile'—The metaphor applied to clothes has rather a grotesque effect.—TURNER.

13. THORNS—See in *Hart-Leap Well*, l. 33. BRAKES—*Brake* is first a female fern, then a thicket overgrown with shrubs and brambles.

14. This and the following line are altered in later editions.

19. HAZEL—(Bot. *Corylus avellana*.) A nut-bearing tree or shrub that grows wild in temperate climates. It does not reach a great height, but forms a dense cover.

21. 'A virgin scene'—As we speak of the virgin soil of a new country.

24. RIVAL—See in *The Vanity of Human Wishes*, l. 29.

25. BANQUET—At present the entire course of any solemn or splendid entertainment; but banquet (the Italian *banchetto*, a small bench or table) used generally to be restrained to the lighter and ornamental dessert or refectory with wine, which followed the more substantial repast.—TRENCH'S *Sel. Glossy*.

Syns.:—A *feast* sets before us viands superior in quantity, variety and abundance. A *banquet* is a luxurious feast; a *festival* is the joyful celebration by good cheer of some agreeable event. A feast which was designed to be a festival, may be changed into a banquet. *Carousal* is unrestrained indulgence in frolic and drink.

* Another edition reads 'milk-white'

A temper known to those, who, after long
 And weary expectation, have been bless'd
 With sudden happiness beyond all hope.
 Perhaps it was a bower beneath whose leaves
 The violets of five seasons reappear 30
 And fade, unseen by any human eye ;
 Where fairy water-breaks do murmur on
 For ever ;—and I saw the sparkling foam,
 And—with my cheek on one of those green stones
 That, fleeced with moss beneath the shady trees, 35
 Lay round me, scatter'd like a flock of sheep—
 I heard the murmur and the murmuring sound,
 In that sweet mood when pleasure loves to pay
 Tribute to ease ; and, of its joy secure,

27. TEMPER—Mood. What is the construction ?—TURNER.

30. BOWER—See notes on *Lucy*, l. 10.

31. VIOLETS—Fr. *violette*, also found in all Romance languages, being a dimin. of Lat. *viola*, Gr. *flon*. A plant bearing a sweet-scented flower of a bluish purple tint. It grows in shady places, and is emblematic of simple virtue and bashfulness.—JEAFFRESON.

33. The rocks in the stream formed miniature dams, over which the water fell with a constant murmur.

36. FLEECE—A. S. *flys*, Lat. *vellus*. The word properly means *strip off* a fleece like the verb *skin*. Here, however, it is clearly intended to signify spread over.

Moss—Probably *moss*, the plant, Fr. *mousse*, Lat. *muscus*, is etymologically distinct from this 'moss,' which appears to be of Teutonic origin, coming to us perhaps through A. S. *meos*.—JEAFFRESON.

37. 'Like a flock of sheep'—This simile is an expansion of the metaphor implied in 'fleeced' in the preceding line. The comparison is very characteristic of Wordsworth. Cf. A still more powerfully imaginative passage in *Resolution and Independence*.

"As a huge stone is sometimes seen to lie
 Couched on the bald top of an eminence ;
 Wonder to all who do the same espy,
 By what means it could hither come and whence ;
 So that it seems a thing endued with sense,
 Like a sea-beast crawled forth, that on a shelf
 Of rock or sand reposeth, there to sun itself."

Scattered stones in Wiltshire are called 'grey wethers.'—TURNER.

38. 'The murmur and the murmuring sound'—An attempt to reproduce the monotonous sound of the waters. No distinction is intended. Cf. Tennyson's *Princess* :—

"Myriads of rivulets hurrying through the lawn,
 The moan of doves in immemorial elms,
 The murmur of innumerable bees."

39. MOOD—See notes on *Tintern Abbey*, l. 38.

'When pleasure loves &c.'—When the case or passive enjoyment is a stronger impulse than pleasure ; i. e., active enjoyment.

The heart luxuriates with indifferent things, 40
 Wasting its kindliness on stocks and stones,
 And on the vacant air. Then up I rose,
 And dragg'd to earth both branch and bough, with crash
 And merciless ravage; and the shady nook 45
 Of hazels, and the green and mossy bower,
 Deform'd and sullied, patiently gave up
 Their quiet being; and unless I now
 Confound my present feelings with the past,
 Even then, when from the bower I turn'd away
 Exulting, rich beyond the wealth of kings, 50
 I felt a sense of pain when I beheld
 The silent trees and the intruding sky.
 Then, dearest maiden! move along these shades
 In gentleness of heart; with gentle hand
 Touch—for there is a spirit in the woods. 55

40. '*Indifferent things*'—Things which make no difference; i. e., do not affect the mind in any way. '*Indifference*' was a term of the Stoics to express imperturbability of the wise man.—TURNER.

44. RAVAGE—See notes on *The Vanity of Human Wishes*, l. 250. The concluding ten lines of this poem give the key to much of Wordsworth's peculiar beauty. For him, indeed, there was a "spirit in the woods."—TURNER.

51. PAIN—See notes on *The Solitary Reaper*, l. 23.

52. '*The intruding sky*'—The sky which thrust itself in. The calm sky is felt as a disturbing element amid the scene of havoc.

THE EDUCATION OF NATURE.

THREE years she grew in sun and shower,
 Then Nature said, "A lovelier flower
 On earth was never 'sown :
 This child I to myself will take :
 She shall be mine, and I will make 5
 A lady of my own.

"Myself will to my darling be
 Both law and impulse : and with me
 The girl, in rock and plain,
 In earth and heaven, in glade and bow, 10
 Shall feel an overseeing power
 To kindle or restrain.

This poem was written during the poet's stay at Goslar, in Germany. It does not appear to have any biographical basis.

'For the leading thought in the following lines, compare the description given in the *Wanderer* of the growth of a mind under the influences of nature. The key to both poems is ultimately to be found in the story of Wordsworth's own boyhood.—TURNER.

2. LOVELIER—See notes on *Peter Bell*, l. 47.

3. 'On earth was never sown'—Cf:—

"Oh, many are the poets that are sown
 By Nature"—*Excursion*, I. 77.

6. LADY—A. S. *hlæfdig*, has always more or less combined the meanings of rank, refinement, and goodness. Wordsworth's conception is rather his 'Perfect woman nobly planned.' Nature can produce such as well as society; for she can give all qualities but rank, which has no intrinsic value independent of the mental dowry which it brings.—TURNER.

7. DARLING—See in *The Vanity of Human Wishes*, l. 13.

8. 'Both law and impulse'—Nature working in her heart will supply not only energies, but a consciousness of rules regulating those energies.

'With me' i. e., so long as nature is her companion.

10. GLADE—See in *Lucy*, l. 10.

11. 'Shall feel an overseeing power' i. e., shall feel that there is in the scenery around her a spirit which watches over her and kindles or restrains her energies.

"Well pleased to recognise,
 In nature and the language of the sense,
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being."—*Tintern Abbey*.

"She shall be sportive as the fawn
That, wild with glee, across the lawn
Or up the mountain springs; 15
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute, insensate things.

"The floating clouds their state shall lend
 To her, for her the willows bend ;
 Nor shall she fail to see
 Even in the motions of the storm,
 Grace that shall mould the maiden's form
 By silent sympathy.

"The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place,
Where rivulets dance their wayward round,

25

13.* **SPORTIVE**—‘Sport is from the old French *desport*, *deport*, Lat. *deportare*, to carry. So that which diverts or carries one away from grief or labour. ‘Sportive’=playfully active.

Cf. O. Fr. desduire, deduir (Lat. *de—ducere*), which gives *dé-duit*, recreation, amusement.—TURNER.

14. GLEE—Originally=music. A 'glee-man' was a minstrel. LAWN—
See in *Lucy*, l. 14.

16. 'Breathing balm'—'Balm,' Fr. *baume*, is the same word as *balsam*. The derived meaning of soothing or healing comes from the medicinal properties of the plant.

"She shall feel the soft soothing breath of air, and assimilate her own nature to those 'skyey influences.'"

The assimilation of the beauties of the inanimate world is expanded in this and the following stanza.—TURNER.

19. STATE—Stateliness.

20 'For her'—To teach her grace of motion. WILLOWS—Bot. *Salix*, *babylonica* (Psalm cxxxvii.) This tree has very long, slender branches or twigs, that grow downwards, almost perpendicular, hence it bends. Der. Sax. *welig*; probably from Dutch *willeg*, ready from *willen*, to be willing, and so named from its readiness to grow in moist places.—OGILVIE.

23. **MOULD**—The word is, probably, by transposition from Fr. *modeler*, which is from Lat. *modulus* or *modus*. It means to form into a certain shape. —JEAFFRESON.

24. '*My silent sympathy*'—A sympathy that serves, instead of oral teaching, to mould the maid to beauty by unconscious imitation of external nature. SYMPATHY—See on *The Intimations of Immortality* &c. l. 181.

25—30. This stanza is a familiar quotation.—BARTLETT.

28. RIVULERS—Brooks. See in *Lucy* l. 28. WAYWARD—O. E. *vaeward*, is

And beauty born of murmuring sound,
Shall pass into her face. 30

“And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live 35
Here in this happy dell.”

Thus Nature spake : The work was done.
How soon my Lucy's race was run !
She died, and left to me
This heath, this calm and quiet scene, 40
The memory of what has been,
And never more will be.

not generally traced to *way* but to *woe*, though it might possibly be referred to the former, in the sense of one who goes his own way.—SMITH.

ROUND—*Rondo* in Italian and *tour* in French is used as a general term for dance. Turning is naturally essential to most dances. Cf :—

“Patiently dance in our round.”

—SHAKESPEARE, *Mids. N. D.*, ii. 2.

31. ‘Vital feelings of delight’—

“How good is man's life, the mere living ! how fit to employ,
All the heart, and the soul, and the senses, for ever in joy.”

—R. BROWNING, *Saul*, 76.

32. ‘Shall rear her form’—Joy is popularly said to dilate the form. Moreover joy is inseparably connected with the energy of a faculty, and energy is a requisite, and be called, the cause of growth—TURNER STATELY—Grand. Der Lat *statum*, p p. of Lat. *stare*, to stand, or *sto*, I stand. ‘Stately’ formerly meant according to state or standing or rank, then ‘according to high rank or nobility,’ and hence grand, majestic; *ly*=A. S. *lic*, like.

39. LEFF—Syns —In *leaving* a place, we *legerly* go away from it, in quitting a place, we go away from it with the intention either of not returning or at any rate, not for some time. It is then evident that we can not quit without leaving, though we may leave without quitting. In leaving, the idea of what is left is prominent; in quitting, the person who acts is uppermost in the mind. A man leaves his house early in the morning for his business, he does not return at his usual hour; and upon inquiry, it is found that he has quitted the country.—GRAHAM.

40. ‘This calm and quiet scene’—Show the force of the epithets ‘calm and quiet’ by connecting them with the main thought of the poem.—TURNER.

THE 'SONNET.

NUNS fret not at their convent's narrow room,
 And hermits are contented with their cells ;
 And students with their pensive citadels ;
 Maids at the wheel, the weaver at his loom, ,
 Sit blithe and happy : bees that soar for bloom 5
 High as the highest peak of Furness-fells,
 Will murmur by the hour in foxglove bells :

1. NUNS—*Nun* comes from It. *ronna*, a grand-mother, the first nuns having been oldish women.—SMITH. FRET—On this word Palmer remarks :—“The occurrence of the word ‘fret’ in Chaucer and other writers reminds us that mental disease, as well as bodily, is frequently compared, in respect of its wasting and ravaging power, to the action of gnawing and devouring. When a person under the influence of grief is said to be ‘fretted,’ the expression properly implies that his substance is being eaten away by corroding care just as a garment is fretted by a moth.” For further notes see *Tintern Abbey*, l. 54. CONVENT—An abbey, a monastery, a nunnery. It is sometimes applied to the inmates of the convent, the Nuns. Der. Lat. *conventus*, fr. *con*, and *veho*, I carry. So *covet*, from *convouer*, *cost*, through Fr. *couter*, It. *castare*, fr. Lat. *constare*.—SMITH.

2. HERMIT—Through O. Fr. *hermite*, Lat. *eremita*, fr. Gr. *eremos*, desolate. The form without ‘h’ is found occasionally, as in *Par. Lost*, IV, 8.

3. ‘Pensive citadels’ i. e., the world of thought, in which they shut themselves out from the world of action.—TURNER. PENSIVE—Fr. *pensif*, sad, an adj. from the verb *penser*, to think, study, fr. the Lat. *pensare*, to weigh. Expand the metaphor in the English use of the word. CITADEL—the Italian *citadella*, dimin. of *citta* *cittade*, a city. Castle.

4. LOOM—In A. S. the word *loom* meant simply furniture, and this we may see in the derivative *hairloom*.—JEAFFRESON.

6. FURNESS-FELLS—Furness is a district in the north of Lancashire, the northern and eastern parts of which are very mountainous. The Connington-fells rise to the height of between two and three thousand feet.

7. *FOXGLOVE—The flower of this plant is bell-shaped, and has a closed mouth, which shuts of its own accord if opened. It is easy to understand how this flower might be compared with the finger of a glove. W. Browne, the pastoral poet of the seventeenth century, says—

“To keep her slender fingers from the sun,
 Pan through the pastures oftentimes hath run
 To pluck the speckled foxgloves from their stem,
 And on those fingers neatly placed them.”

The connection with ‘fox’ is not so obvious, but the word is an instance of the half poetical rustic nomenclature just as ‘hare-bell’ ‘cows-lip,’ ‘hen-bane,’ ‘tiger-lily,’ are.—JEAFFRESON.

In truth, the prison unto which we doom
 Ourselves no prison is : and hence for me,
 In sundry moods, 'twas pastime 'to be bound 10
 Within the sonnet's scanty plot of ground ;
 Pleased if some souls (for such there needs must be)
 Who have felt the weight of too much liberty,
 Should find brief solace there as I have found.

8. We may compare the well-known lines "To Althea from Prison"—
 "Stone walls do not a prison make,
 Nor iron bars a cage :
 Minds innocent and quiet take
 These for an hermitage."
 10. PASTIME—See in *Pet Lamb*, l. 55.
 12. Wordsworth has expressed a similar feeling in his *Ode to Duty*—
 "Me this unchartered freedom tires,
 I feel the weight of chance desires."
 14. Some editions read 'short solace' for brief solace.'



WRITTEN ON THE WESTMINSTER BRIDGE.

Earth has not anything to show more fair.
 Dull would he be of soul who could pass by
 A sight so touching in its majesty :
 This city now doth like a garment wear
 The beauty of the morning ; silent, bare, 5
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields and to the sky ;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour valley, rock, or hill ; 10
 Ne'er saw I, never felt, a calm so deep !
 The river glideth at his own sweet will :
 Dear God ! the very houses seem asleep ;
 And all that mighty heart is lying still.

This sonnet was composed on a September morning..

4. Cf. "Thou coverest thyself with light as with a garment."—*Psalms*,
 civ. 2.

6. TOWERS—See in *The Vanity of Human Wishes*, l. 31. DOMES—See in
King's College Chapel &c. l. 22.

• 8. GLITTERING—See notes on 'glimmering' in *Hooting to the Owls*, l. 6.

STEPPING WESTWARD.

This poem was written on the occasion of the same tour through Scotland which gave birth to the *Solitary Reaper*. The circumstance in which it originated is thus given in a note by the author.

"While my fellow-traveller (his sister Dorothy) and I were walking by the side of Loch Ketterine, one fine evening after sunset, in our road to a hut, where, in the course of our tour, we had been hospitably entertained some weeks before, we met, in one of the loneliest parts of that solitary region, two well-dressed women, one of whom said to us by way of greeting 'What, you are stepping westward?'"

The poet has beautifully adapted an expression common in Perth and other parts of Scotland, by which any distant place, whatever its direction, is described as 'doon 'Wast,' so that "you are stepping West" would be equivalent to "you are going far."

"What, you are stepping westward?"—"Yea."

'Twould be a wildish destiny

If we, who thus together roam

In a strange land, and far from home,

Were in this place the guests of chance.

5

Yet who would stop or fear to advance,

Though home or shelter he had none,

With such a sky to lead him on?

2. **WILDISH**—The termination '*ish*' Sax. *isc*, is either used to make an adjective out of a substantive, as in '*swomanish*,' '*foolish*' '*churlish*,' &c., or, as here, is added to an adjective, and denotes a weakening or modification of its meaning. The latter use is colloquial, and gives the effect of a coined word.—**TURNER. DESTINY**—The classical notion that there was a power called Destiny, or the Fates, or fate, which ruled over everything even the gods. The notion, pushed to an extreme, produces fatalism, the belief that everything is decided for us and nothing by us: therefore that we have nothing to do: a logical conclusion to which, even if our reason assents, man's moral nature stands up in rebellion.—**JEAFFRESON.**

5. '*The guests of chance*'—Expand. **CHANCE**—It is a French word from the *cas* of the Lat. *casus*, falling, and *cado*, I fall, strengthened by the common expedient of inserting a '*u*.' It will be observed that '*accident*' is the same word direct from the Lat. *accidere*, to happen (*ad* and *cadere*, to fall, or *cado*, I fall).

6. **ADVANCE**—**Syns.**—To *advance* regards the end, to *proceed* respects the beginning of our journey. We cannot advance without proceeding, though we may proceed without advancing. In advancing, we approach nearer the end; in proceeding, we leave the beginning farther behind us. The army advanced three leagues into the enemy's country. They proceeded on their journey.—**GRAHAM.**

The dewy ground was dark and cold,
 Behind all gloomy to behold ; 10
 And stepping westward seemed to be
 A kind of heavenly destiny.
 I liked the greeting ; 'twas a sound
 Of something without space or bound,
 And seemed to give me spiritual right 15
 To travel through that region bright.
 The voice was soft, and she who spake
 Was walking by her native lake.
 The salutation had to me
 The very sound of courtesy.
 Its power was felt ; and while my eye 20
 Was fixed upon the glowing sky,
 The echo of the voice enwrought
 A human sweetness with the thought
 Of travelling through the world that lay
 Before me in my endless way. 25

10 'Gloomy to behold'—This is an instance of the gerundial use of the infinitive.

"*To*" was originally used, not with the infinitive, but with the gerund in 'e,' and like the Latin '*ad*' with the gerund, denoted a purpose. Thus '*to love*' was originally '*to lovene*;' i. e., *to* or *toward* loving (*ad amandum*) gradually as '*to*' superseded the infinitival inflection, '*to*' was used in other and more indefinite senses, "for," "in," "as regards," &c."—ABBOTT'S, *Shakespearian Grammar*, p. 81.

The infinitive proper was formed by the addition of the termination "*en*" to the verbal stem, as *riden*, to ride; *spoken*, to speak.

All is not here adverbial, but the subject of the sentence of which the verb *was* is understood.—TURNER.

13—14. 'Tw'as a sound bound,'—The sound of 'Westward' brought up no thought but that of limitless distance in one direction. The mind could not stop at any place, but ever looked into the space beyond.

15—16. '*Spiritual right . . . bright*.'—The very question seemed to give me leave to travel into that world of spirits which associated in my mind with the word 'Westward.' Cf. the description of sunset in Goethe's *Faust* :—

"Oh that I have no wing to lift me from the ground, to struggle after, for ever^d after, him! I should see in everlasting evening beams the stilly world at my feet—every height on fire, every vale in repose—the silver brook flowing into golden streams—I hurry on to drink his everlasting light, the day before me and the night behind."

18. '*Her native lake*'—Loch Katrine, so well-known from supplying the scenery of Scott's *Lady of the Lake*, lies to the South West of Perth, on the border of Stirling, and between Ben Ledi and Ben Lomond.—TURNER.

24. '*Human Sweetness*'—'Human' is emphatic.

ON THE EXTINCTION OF THE VENETIAN REPUBLIC.

The invasion of Italy by Attila, in 452 A. D., drove many of the inhabitants of Venetia, a province of which Padua and Aquileia were the leading cities, to take refuge among the numerous small islands at the head of the Adriatic, and here, protected by their 'lagunes,' they founded Venice. At the close of the sixth century the Venetian Republic was already rising into importance. She acknowledged the supremacy of the exarchs of Ravenna, but was protected rather by her position than by her allies, from the aggressions of the Lombards, who shared with Ravenna the rule of North Italy. The connection of Venice with the Eastern Empire had, however, never interfered practically with her independence, and she rapidly grew to be absolute mistress of the Eastern Mediterranean. The Venetians helped the Franks to conquer Tyre, and shared the government of that great commercial city. The naval power of Venice played an important part in the Crusades, which were the source of much profit to the Republic, both commercial and political; and in the fourth Crusade, in 1202, the Venetians shared with the Latins the conquest of Constantinople.

In 1453 the Eastern capital was taken by the Turks, and the Venetians alone opposed successfully, although with heavy losses, the onrush of the invaders. At the close of the fifteenth century the Republic had reached its culminating point, and was the greatest commercial power in Europe.

Venice always attached herself to the Guelph or Papal, rather than the Ghibelline or Imperial party; but the league of Cambray brought against her both the Emperor Maximilian and Pope Julius II., as well as France and Aragon, while the discovery of America, and the Cape passage to India, much decreased her commerce. After the beginning of the sixteenth century the power of Venice gradually declined, and escaped no better than Switzerland, the power of Benaparte, who annexed Venice to the crown of Italy in 1805. In 1815 Venice became a dependency of Austria, but was finally united to the kingdom of Italy in 1866.

In connection with this poem should be read the first part of the fourth canto of *Childe Harold*, and Shelley's lines written in the Euganean Hills. What plays of Shakespeare are connected with Venice? Who is the greatest of Venetian painters?—TURNER.

In 1796 the French Government proposed an alliance with Venice. The proposition was rejected by the Venetians. In 1797, the French occupied the Venetian territory. Insurrection against them broke out in all principal towns. Napoleon declared war against the republic. The Senate abdicated. The French occupied Venice and the Venetian Republic was abolished by the treaty of Campo Formio.

Once did she hold the gorgeous East in fee,

1. SHE—Venice. 'To hold in fee' = To hold in possession. 'Fee,' fief (as Lat. *pecus, pecunia*), = castle, wealth, p. session. 'Feudal' is from the same root. The *feudum* was the Medieval Latin for the 'fee' distributed by a chief to his followers.—TURNER GORGEOUS—This word is worth notice. It is probably from 'gorge,' to feed *gluttonously*, and transferred from the palate to the eye; hence luxuriously adorned, splendid or magnificent. Mr. Turner remarks on the word thus:—"Every body has observed the solemn stupidity of the owl, the air of profoundest wisdom and imperturbable

And was the safeguard of the West; the worth
 Of Venice did not fall below her birth,
 Venice, the eldest child of Liberty.
 She was a maiden city bright and free;
 No guile seduced, no force could violate;
 And when she took unto herself a mate
 She must espouse the everlasting sea.
 And what if she had seen those glories fade,
 Those titles vanish, and that strength decay,
 Yet shall some tribute of regret be paid
 When her long life hath reached its final day:
 Men are we, and must grieve when even the shade
 Of that which once was great is passed away.

gravity with which it blinks its unspeculative eyes.—The absurd pomposity of the strutting turkey-cock as he ruffles to the full extent of his feathers, and inflates his gorge with that lofty air of self-importance which first suggested the word ‘gorgeous.’”

2. ‘The safe guard of the West’—Venice took her full share in the Crusades, supplying fleets and sinews of war. So Byron calls her “Europe’s bulwark, against the Ottomite.”

4. ‘The eldest child of Liberty’—The first free city. Venice was the earliest of those municipal states, which alone preserved in the fall of the empire a free government amid tyranny and anarchy. LIBERTY—See in *Milton*, l. 8.

6. GUILLE—Witch craft or cunning. We have parallel forms in English such as *guile* and *wile*, *guard* and *ward*, *guise* and *wise*, *guarantee* and *warrant*, &c. Observe that the ‘u’ in *guile*, *guard*, *guise*, &c., is not pronounced in these days, but that it is not meaningless is shown by the fact that these same words were originally identical or connected with the other forms as given above, which have only a ‘w’ equivalent in each case with *gu*. Compare also the Persian *garm* with the English *warm*.—Syns.:—*Guile* is to draw an enemy in ambush: *Fraud* is worse than *guile*. Hannibal’s ambush is *guile*; Cæsar’s attack is *fraud*.

7. ‘Took ..mate’ i. e., was married.

8. An allusion to the annual ‘marriage’ of Venice with the Adriatic, when a ring was dropped into the sea with great ceremonies. The ring with which she wedded the sea was first given to the Doge by Pope Alexander III., in return for services rendered to the Guelph cause.—TURNER. *Espouser*.—Fr. *épouser*; Lat. *spondeo*, *sponsus*, to promise solemnly, to engage or pledge one’s self. Marry.

9. ‘And what if &c.’—What is the apodosis of the conditional sentence here? All the editions read ‘had;’ but it seems to me this must be a misprint for ‘has.’—TURNER.

10. ‘And that strength &c.’—And *though* that strength &c.

12. ‘And must &c.’—Therefore it is natural that we must &c. ‘The shade’—The ghost i. e., the mere name.

13—14. This couplet is a familiar quotation.—BARTLETT.

ON A PICTURE OF PEELE CASTLE IN A STORM.

These lines were suggested by a picture of Peele Castle in a storm, painted by Sir George Beaumont, a personal friend of the poet, and a painter of some note. There is a landscape painted by him in the National Gallery.

Peele is on the West coast of the Isle of Man. The castle stands on a small rocky islet, separated, like St. Michael's Mount, from the mainland by a shallow channel, dry, or nearly so, at low water. In this castle Richard Earl of Warwick, the 'kingmaker,' was confined. [*Vide Scott, Peveril of the Peak.*]

Wordsworth's lines on Peele Castle must be placed among the most beautiful and characteristic of his productions. The poem was written in 1805 at the Town-end of Grassmere. Early in the year Wordsworth had lost his brother John, and it is this sorrow that supplies the key-note to the poem.

Mr. Palgrave in his *Golden Treasury* compares the *Lines on Peele Castle* with Shelley's *Poet's Dream*. "Each," he says, "is the most complete expression of the innermost spirit of his art given by these great poets: of that idea, as in the case of the true painter [to quote the words of Reynolds], subsists only in the mind: the sight never beheld it, nor has the hand expressed it. It is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting."—TURNER.

I was thy neighbour once, thou rugged pile.
Four summer weeks I dwelt in sight of thee:
I saw thee every day, and all the while
Thy form was sleeping in a glassy sea.

So pure the sky, so quiet was the air, 6
So like, so very like, was day to day!
Whene'er I look'd, thine image still was there;
It trembled, but it never pass'd away.

1. PILE—Literally, a mass or collection of things in a roundish or elevated form. Here, castle. See notes on *King's College Chapel, &c.*, l. 22.

2. 'In sight of thee' i. e., in a place from which thou couldst have been seen.

4. GLASSY—The '*vitrea unda*' of Virgil, and the '*vitreus pontus*' of Horace.—TURNER.

7. Supply *that* before 'whene'er'

How perfect was the calm ! it seem'd no sleep,
No mood which season takes away or brings ; 10
I could have fancied that the mighty deep
Was even the gentlest of all gentle things.

Ah ! ~~then~~, if mine had been the painter's hand,
To express what then I saw, and add the gleam,
Of lustre known to neither sea or land, 15
But borrowed from the youthful poet's dream,

I would have planted thee, thou hoary pile,
Amid a world how different from this !
Beside a sea that could not cease to smile,
On tranquil land, beneath a sky of bliss. 20

Thou shouldst have seem'd a treasure-house divine
Of peaceful years, a chronicle of heaven ;
Of all the sunbeams that did ever shine
The very sweetest had to thee been given.

A picture had it been of lasting ease, 25
Elysian quiet, without toil or strife ;

9. 'It seem'd no sleep,'—Because sleep is for a short time, but it seemed permanent. 'A calm sea would naturally suggest sleep, but the metaphor of sleep is here unfitting ; for *this* sleep seemed to know no waking.'—TURNER.

10. MOON—Gassing phase ; changing state of mind. SEASON—Fr. *saison* Lat. *statio*, fixed or stated time. Cf. Ger. *stunde*, from *steher*. For further notes see *Tintern Abbey*, l. 12.

15. In later editions these last two lines are replaced by—
"The light that never was on sea or land,
The consecration and the poet's dream."

Bartlett says the couplet quoted here is a familiar quotation. The emendation is a happy one. The later couplet has lived as much as any Wordsworth ever wrote in the memory of his readers.—TURNER.

19. 'Cease to smile' i. e., become angry.

21. 'Seem'd a treasure-house' i. e., seemed in my picture, &c. The ideal picture would have contained a store of perfect peace. So in *Lines written above Tintern*—

"———Pleasing thoughts,
That in this moment there is life and food
For future years."

22. *Chronicle of heaven*'—Record of bliss, more than earth alone can give.

24. 'Had been i. e., would have been.

26. 'Elysian quiet'—Cf.

"Elysian beauty, melancholy grace,
Brought from a pensive, though a happy place."—*Laodamia*, l. 265

No motion but the moving tide, a breeze,
Or merely silent Nature's breathing life.

Such, in the fond illusion of 'my heart,
Such picture would I at that time have made,
And seen the soul of truth in every part—
A faith, a trust that could not be betray'd.

So once it would have been; 'tis so no more;
I have submitted to a new control;
A power is gone which nothing can restore,
A deep distress hath humanized my soul.

35

"Apart from happy ghosts, that gather flowers
Of blissful quiet mid unfading bowers."—*Id.* 161.

27. 'No motion' i. e., there would have been no motion.

28. 'Or merely silent Nature's breathing life'—*Cf.*

"The pure delight of love,
By sound diffused, or by the breathing air,
Or by the silent looks of happy things."—*Excursion*, bk. I. 187.

SILENT—*Syns.* :—*Taciturnity* is intensive *silence*. A *silent* man is one who does not speak; a *taciturn* man is one who scarcely ever speaks. We may be silent without being *taciturn*. Silence respects the act; *taciturn* the habit. Circumstances may make us silent; our disposition inclines us to be *taciturn*. The English have a reputation for *taciturnity*. There are many occasions on which it is proper to be silent; the *taciturn* lose many opportunities of information from their disinclination to ask questions. *Silent* is opposed to speaking; *taciturn* to *loquacious*. The *taciturn* are frequently gloomy and sullen.—*GRAHAM*.

29. 'Fond illusion'—Pleasing delusion i. e., the pleasing belief that the ocean w^d remain thus long. *Fond*—See in *To May*, l. 28.

31. 'And seen &c.' I would have thought the picture a perfect one and true; there would then, before my recent sorrow, have seemed nothing false in a picture of perfect and permanent peace. 'In every part' i. e., in every part of the picture.

32. Later editions read—

"A steadfast peace that might not be betrayed."

What difference of thought is expressed by the change? BETRAY'D—Changed. See in *The Vanity of Human Wishes*, l. 7. STEADFAST—Permanent. Literally *fast* is the *stead* or place; hence, firm, unmoved, abiding.

33. 'So once &c.'—In allusion of his brother's death by shipwreck.

35. 'A power'—The power of believing that the ocean could be calm for ever.

We shall better understand this and the following lines, if we compare them with the *Ode on Immortality*—

"And yet I know,

Where'er I go,

That there hath passed away a glory from the earth."

Compare especially the last two stanzas.—*TURNER*.

36. 'A deep distress &c.'—The loss of my brother hath brought my soul back to the reality of human life.

Not for a moment could I now behold
 A smiling sea, and be what I have been ;
 The feeling of my loss will ne'er be old ;
 This which I know I speak with mind serene, . 40

Then Beaumont, friend ! who would have been the friend,
 If he had lived, of him whom I deplore ;
 This work of thine I blame not, but commend ;
 This sea in anger, and that dismal shore.

Oh, 'tis a passionate work ! yet wise and well, . 45
 Well chosen is the spirit that is here ;
 That hulk which labours in the deadly swell,
 This rueful sky, this pageantry of fear.

38. 'I have been' i. e., in former times.

40. 'Mind serene'—He has passed through sorrow to resignation, and can "find in loss a gain to match."

41. 'Then &c.'—As though, if his brother had not died, the angry sea and dismal shore of Beaumont's picture would have jarred upon his own ideal picture.—TURNER. FRIEND—See in *The Vanity of Human Wishes*, l. 338.

42. DEPLORE—Syns. :—The words *lament* and *deplore* represent different circumstances of grief : we lament with exclamation ; we deplore with tears. Lamentations are accompanied with sobs and cries. In deploring, our grief is expressed by weeping. Violent grief produces lamentation ; deep grief causes us to deplore.—GRAHAM. •

44. DISMAL—Minshew's derivation of 'dismal,' that it is 'dies malus,' the unlucky, ill-omened day, is exactly one of those plausible etymologies to which one learns after a while to give no credit. Yet there can be no doubt that our fathers so understood the word, and that this assumed etymology often overrules this usage of it.—TRENCH, *Sel. Glossy*.

45. 'Tis a passionate work'—It is the picture of an angry ocean. PASSIONATE—Partly as expressing the rage and tumult of the stormy sea ; partly the passionate feeling of the artist, which harmonises well with the poet's own vehement sorrow. •

46. SPIRIT—Character. HERE—In this picture.

The same feeling has inspired the fifteenth canto of *In Memoriam*, in which the poet's delight in the contemplation of a storm at the close of an autumn day, is tinged by fancies about his dead friend, and the ship that is bearing his body from Italy to England.—TURNER.

47. HULK—Formerly a large merchant ship ; generally of a ship dismantled or unfit for service. SWELL—Destructive surge.

48. RUEFUL—(Comp. of *rue* and *full*.) *Rue* is derived from Sax. *hreoowan*, *hreoowsian*, to repent ; Sans. *hri*, to be ashamed. Allied to *roar*, Lat. *rudo*, &c.—Ogilvie. Expressing sorrow ; woful. PAGEANT—Originally the frame on which a public show was exhibited, then the show itself. The 't' is parasitic. The word used to be written *pagen*, *pagyn*, carrying us back to the low Latin *pagina*. *Pagina*, a sheet of paper, is supposed to be so called from the skins of papyrus compacted together of which it is composed.

And this huge castle, standing here sublime ;
 I love to see the look with which it braves, 50
 Cased in th' unfeeling armour of old time,
 The lightning, the fierce wind, and trampling waves.

Farewell, farewell the heart that lives alone
 Housed in a dream, at distance from the kind !
 Such happiness, wherever it be known, 55
 Is to be pitied, for 'tis surely blind.

But welcome fortitude, and patient cheer,
 And frequent sights of what is to be borne !
 Such sights, or worse, as are before me here ;
 Not without hope we suffer and we mourn. 60

49. 'And this huge castle, &c.'—An image of the "fortitude and patient cheer" by which alone the human soul can stand unmoved against a "sea of troubles."

50. 'BRAVES—Defies.

51. CASED—Enclosed. Clad completely with armour through the whole body which defies any blow which falls on his body. 'The unfeeling armour of old time'—"The old stones, careless of the assaulting waves, formed as it were a coat of mail against the storm."

52. 'Trampling waves'—The idea is that of the destructive onset of an army.

"And hark ! like the roar of the billows on the shore,
 Thy cry of battle rises along their charging line."

—MACAULAY, *Battle of Naseby*.

The word *trample* literally means to tread under foot, especially to tread upon with pride, contempt, triumph or scorn. Cf. *Tramp*.

53. 'The heart that lives alone' i.e., the selfish heart.

54. 'Housed in a dream'—Living, as it were, in a dream and not paying attention to the realities of life. 'The kind'—His fellow-men; the human race.

55. 'Is to be pitied'—Is not to be desired or envied. 'Surely blind' So blind to real danger.

57. CHEER—Fr. *chere*, face. From the phrase "*faire bonne chere à quelqu'un*;" it got the sense of 'welcome,' 'entertainment.' Cf. The expressions 'to countenance' a person. The meaning here is 'cheerfulness,' as in

"I have not that alacrity of spirit
 Nor cheer of mind that I was wont to have."

—SHAKESPEARE, *Richard III*, 5, 3.

58. 'What is to be borne,' i.e., suffering.

60. 'Not without hope'—Not merely with the hope of deliverance but also with the hope of improvement.

THE FOUNTAIN.

We talk'd with open heart, and tongue
 Affectionate and true,
 A pair of friends, though I was young .
 And Matthew seventy-two.

We lay beneath a spreading oak, 5
 Beside a mossy seat,
 And from the turf a fountain broke,
 And gurgled at our feet.

"Now, Matthew! let us" said I, "match 10
 This water's pleasant tune
 With some old Border song, or catch,
 That suits a summer's noon.

Wordsworth wrote about the same time as the present poem, two other pieces, entitled respectively *Matthew* and *The Two April Mornings*, upon the same subject.

"A village schoolmaster was he,
 With the hair of glittering grey;
 As blithe a man as you could see
 On a spring holiday."

7.—TURF—Earthy plot matted with grassy roots.

8.—GURGLED.—It. *gorgogliare*, fr. *gorge*, the throat; Lat. *gurgies*, a whirlpool, gulf. Ran or flew in a broken, irregular, noisy current.

10. 'This water's pleasant tune'—We are reminded of a beautiful stanza from Coleridge's *Ancient Mariner*, written in 1797, two years before the present poem, while Coleridge was living at Nether Stowey as Wordsworth's neighbour.

"A noise like of a hidden brook,
 In the leafy month of June,
 That to the sleepy woods all night
 Singeth a quiet tune."

11. BORDER—The boundary between England and Scotland. '*Border song*' i. e., some song, such as the ballad of 'Chevy Chase,' of the wild life of the Scottish Border, where 'moss troopers' in old days owned no law but the strong hand. CATCH—A song, the parts of which are caught up by different singers, a rondo.

13. CHIMES—Chaucer spells it *chimes*; from *cimbal* or *cimble* of bells. Cf. Cymbal. Originally the successive sound of bells in harmony. Here consonance of musical sounds from many instruments.

"Or of the church-clock and the chimes
Sing here beneath the shade,
That half-mad thing of 'witty rhymes
Which you last April made!" 15

In silence Matthew lay, and eyed
The spring beneath the tree;
And thus the dear old man replied,
The grey-hair'd man of glee. 20

"Down to the vale this water steers;
How merrily it goes!
"Twill murmur on a thousand years,
And flow as now it flows.

"And here, on this delightful day,
I cannot choose, but think 25
How oft, a vigorous man I lay
Beside this fountain's brink.

"My eyes are dim with childish tears
My heart is idly stirr'd;
For the same sound is in my ears
Which in those days I heard. 30

"Thus fares it still in our decay,
And yet the wiser mind

20. GLEE—In its original sense of 'joy,' 'mirth.' It was not until the seventeenth century that the word was used as a term in music for a part-song, in which all began and ended with the same words.—TURNER.

21. This bold but beautiful line is altered in later editions to the more common place.

"No check, no stay, this streamlet fears."

STEELE—See in *Jehova the Provider*, l. 9.

33. FARES—A. S. *faran*, to go. Milton in the following line uses the word in the sense of 'to go,' to move forward. :—

"So on he fares, and to the border comes,
Of Eden."—*Par. Lost*.

But the word is generally used in a figurative sense, as in the text;—to be in any state, good or bad.—"So fares the stag among the enraged hounds."—DENHAM. From the verb *faran*, is derived the perfect part. *ford*, but now *ford* is used in a present tense, and its past is *forded*, as 'he *forded* the river.' The same word occurs in 'farewell,' literally 'go on well.' As a noun *fare* signifies a sum paid to go on a journey, also the provisions eaten while going on a journey; as well as the treatment experienced while going. The word is also used to denote provisions and treatment generally. 'Thorough-fare' is a through fare, i. e., a passage to go through.

Mourns less for what age takes away 35
Than what it leaves behind.

"The blackbird in the summer trees,
The lark upon the hill,
Let loose their carols when they please,
Are quiet when they will. 40

"With Nature never do *they* wage
A foolish strife; they see
A happy youth, and their old age
Is beautiful and free;

"But we are press'd by heavy laws, 45
And often, glad no more,
We wear a face of joy because
We have been glad of yore.

"If there is one who need bemoan
His kindred laid in earth, 50

35. Explain what is meant by this and the following line by instancing the particular case given in the poem.

Mr. Hutton, *Essays*, vol. ii. 116., after contrasting Tennyson's treatment of the same theme—the 'desiderium' the yearning for the irrevocable past—in the song, *Tears*, *idle Tears*, thus analyses the motive of Wordsworth's poem:—"Thus meditating, he wings from the temporary sadness fresh conviction that the ebbing away, both in spirit and in appearance, of the brightest past, sad as it must ever be, is not so sad a thing as the weak yearning which, in departing, it often leaves stranded on the soul to cling to the appearance when the spirit is irrevocably gone."—TURNER.

* 37. BLACKBIRD—Observe the difference between a compound word and two words is greatest where the first is an adjective. This we see in comparing such terms as the following:—*Black bld*, meaning a bird that is black, with *blackbird*=*Lat. merula*. Expressions like a *sharp edged instrument*, meaning an instrument that is sharp and has edges, as opposed to a *sharp-edged instrument*, meaning an instrument with sharp edges, further exemplify this difference.

Later editions read with little advantage—

"The black bird amid leafy trees,
The lark upon the hill."

39. CAROLS—From the French *carole*, properly a dance. Here joyous songs. For further notes see *Hart-Leap Well*, l. 154.

41. *They* and *their*, in line 43, are emphatic.

45. '*Heavy laws*'—Hard rules.

* We are constrained to be cheerful because the world expects it of us; we cannot, like the blackbird, carol when we will, and be silent when we will.

48. GLAD—See in *To May*, l. 13.

50. KINDRED—See in *The Vanity of Human Wishes*, l. 303.

The household hearts that were his own,
It is the man of mirth.

"My days, my friend, are almost gone,
My life has been approved,
And many love me; but by none
Am I enough beloved." 55

"Now both himself and me he wrongs,
The man who thus complains!
I live and sing my idle songs
Upon these happy plains; 60

"And, Matthew, for thy children dead,
I'll be a son to thee!"
At this he grasp'd my hand, and said,
"Alas! that cannot be."

We rose up from the fountain-side, 66
And down the smooth descent
Of the green sheep-track did we glide,
And through the wood we went;

And, ere we came to Leonard's rock,
He sang those witty rhymes 70
About the crazy old church-clock,
And the bewilder'd chimes.

54. APPROVED—Proved or deemed good.

56. ENOUGH—Syns.:—*Sufficient* is an active quality, and respects the necessities of life. *Enough* has a passive meaning; it respects self-enjoyment. A man has sufficient who has no longer a desire. A man has enough who has no longer a want.—GRAHAM.

58. 'The man who'—What is the construction of *man*?

59. 'I live'—I is emphatic.

72. BEWILDER'D—The A. S. prefix 'be' has frequently an active or transitive force when attached to neuter verbs, as 'befall,' 'betide,' and if 'wilder' be intransitive, that is its power here; it also converts adjectives and other words into verbs, as 'belate,' 'beshrew,' 'belabour'; it is intensive too, and sometimes privative, as 'behead,' but more often it indicates no perceptible alteration in the sense, as 'begird,' 'besprinkle,' and the same may be said of other A. S. prefixes, as *a*, *for*, *ge*, *to*, &c. Craik (*Jul. Cæs.* V. 390) has a long note to show that this 'be' in English frequently represents the A. S. *ge*, 'beloved' being A. S. *gelyfede*, 'believe' A. S. *gelyfan*, 'belong' A. S. *gelingan*, 'become' A. S. *gec we man*, &c.—*Students' Man. Eng. Lang. Lect. XIV. note E.*—MARSH.

ON THE EXPECTED DEATH OF FOX.

Loud is the vale ! the voice is up
 • With which she speaks when storms are gone ;
 A mighty unison of streams ;
 • Of all her voices, one.

Loud is the vale;—this inland depth 5
In peace is roaring like the sea ;
Yon star upon the mountain top
Is listening quietly

This poem was composed on an evening walk after a stormy day at Grassmere. The author has just read the news of the expected death of Fox.

Fox died September 13th, 1806. On the death of Pitt, on the 23rd of January in the same year, Fox had been made Minister of Foreign Affairs, and died when about to sign the general peace. In opposition to Pitt he had sympathised strongly with the French Revolution, and had never ceased to counsel peace with France. [Vide *Memoirs and Correspondence of Fox*, published by Lord Russel, 1854.]

For the death of Pitt and Fox, cf. Sir W. Scott's Introduction to the first canto of *Marmion*.

"To mute and to material things," &c.

3. UNISON—In music, an accordance or coincidence of sounds proceeding from an equality in the number of vibrations made in a given time by a sonorous body. If two chords of same matter have equal length, thickness, and tension, they are said to begin *unison* and their sounds will be in *unison*. Der. Lat. *unus*, one, and *sono*, to sound or *sonus*, a sound.

4. 'Of all *ong*'--The rushing of countless mountain streams, swollen by a storm (what North-country-men call a 'spate'), joined their many voices into one continuous and harmonious roaring, which seemed the voice of the whole vale.

6. 'In peace'—The storm had passed away, and left a quiet, broken only by the sound of waters. PEACE—See under the note of 'rejoice' in *To the Cuckoo*, l. 2.

7. 'Yon star &c.'—"Who but Wordsworth would have set off the uproar of the vale against the stillness of the star on the mountain head? Here in passing I may note the strange power there is in his simple use of prepositions. The 'star' is on the mountain 'top'; the 'silence' is 'in the sky'; the 'sleep' is 'among the hills'; 'the gentleness of heaven is on the sea.' This double gift of soul and eye, highest ideality and most literal realism combined, have made him of all modern poets Nature's most unerring interpreter."—SHAIRP'S *Studies in Poetry and Philosophy*.

Sad was I even to pain deprest,
 Importunate and heavy load, 10
 The comforter had found me here
 Upon this lonely road.

And many thousands now are sad,
 Wait the fulfilment of their fear ;
 For he must die who is their stay, 15
 Their glory disappear.

A power is passing from the earth
 To breathless Nature's dark abyss,
 But when the great and good depart,
 What is it more than this ? 20

That man, who is from God sent forth,
 Doth yet again to God return ?

For the above quotations, *vide* sonnet beginning, "It is a beauteous evening, calm and free," and *Song at the Feast of Brougham Castle*—

"Love had he found in huts where poor men lie ;
 His daily teachers had been woods and rills,
 The silence that is in the starry sky,
 The sleep that is among the lonely hills."

• YON—See in *To May*, l. 10.

9. SAD—Serious, grave, without any necessary notion of melancholy ; O. E. *sad*, solid, firm, though by some it is thought to be a mere shortened form of *sedate*.—SMITH.

10. 'Importunate and heavy load'—This is a translation from a line of Michael Angelo—" *Importuna e grave salma*." The line is in apposition to 'depression,' implied in 'to pain deprest.'

11. 'The comforter'—Rather the spirit of Nature than the Paraclete.—TURNER.

14 FEAR—Syns. :—*Fear* is the generic word. *Terror* is a species of fear. *Fear* is an inward feeling. *Terror* is an external and visible agitation. The prospect of evil excites our fear ; we feel terror at the evil which is actually before us. We fear an approaching storm ; the storm itself excites terror.—GRAHAM.

17. 'A power is passing &c.'—The tone of the last two stanzas is neither Christian nor antichristian. The poet rather regards death as the reabsorption of the individual into the universal spirit.—TURNER.

This line is a familiar quotation.—BARTLETT.

18. *Anyas*—Bottomless depth. Der. Gr. *abyssos*=Unfathomed, bottomless. Applied in theological language to Hell, or one of the worlds beyond the grave. 'To breathless Nature's dark abyss' ; Cf.—

"No motion hath she now, no force ;
 She neither hears nor sees :
 Rolled round in earth's diurnal course
 With rocks and stones and tree."

Such ebb and flow must ever be,
Then wherefore should we mourn?

23. **EBB**—On this word Trench remarks:—"Nothing 'ebbs,' unless it be figuratively, except water now. But 'ebb,' ofteneſt an adjective, was continually uſed in our earlier Engliſh with a general meaning of 'ſhallow.' There is ſtill a Lancaſhire proverb, 'Cross the ſtream where it is ebbest.'"—*ſel. Gloſſy.*

THE SONNET.

Scorn not the sonnet, critic; you have frowned
 Mindless of its just honours; with this key
 Shakespeare unlocked his heart; the melody
 Of this small lute gave ease to Petrarch's wound;
 A thousand times this pipe did Tasso sound; 5

1. SONNET—Fr.; It. *Sonetto*, dimin. from Lat. *sonus*, sound, fr. *sono*, Sans. *svan*, (स्व) to sound, to cry out, to sing. The sonnet borrowed from the Latin consists properly of fourteen lines, divided into two unequal parts of eight and six lines. In the first part there are two stanzas of four lines each, and in each stanza the two middle and the two outside lines rhyme together. The second part consists of two tercians, the first, second, and third of the second respectively.

As to substance, the two characteristics of the sonnet are—*First*, that it should contain one idea, and only one; *secondly*, that it should be contemplative, that is, neither dramatic nor lyrical.—TURNER.

FROWNED—Lat. *frons*, *frontis*. Wrinkled the forehead, expressed displeasure by contracting the brow, and looking grim or surly.

3. 'Shakespeare unlocked his heart'—The first notice of Shakespeare's *Sonnets* occurs in Meres' *Wit's Treasury*, 1598. They must therefore have been written when Shakespeare was at most not more than thirty-four. The first 126 Sonnets are addressed to a young friend of high rank, for whom Shakespeare entertained a romantic affection. The last twenty eight are addressed to a woman. The dedication runs as follows: "To the onlie begetter of these issuing sonnets, Mr. W. H. All happiness, and that eternity promised by our everliving poet, wishes the well-wishing adventurer in setting forth T. T." Who this W. H., the begetter of the sonnets, was, is a riddle that has never yet been solved. The most probable conjecture is that these letters are the inverted initials of Henry Wriothesley, Earl of Southampton, who is known to have been a friend and patron of Shakespeare. No one can read the sonnets without recognising the truth of Wordsworth's phrase, "Shakespeare unlocked his heart;" but for us, alas! the key is lost.—TURNER.

4. LUTE—Probably come from the French *lut* or *luth*, and is found in various shapes in most European languages. It is traced to Arab. *elud*, the name of a stringed instrument, and Ferrar calls it (*Chapters on Lang.*, p. 188) a 'reflex onomatopœia,' a word that, originally imitative, has on its adoption into a foreign language been remodelled so as to make sound and sense again accord. See WEDGWOOD. For further notes see *The Vanity of Human Wishes*, l. 271.

PETRARCH, (Fratricida)—Born at Arezzo in 1304, has in his sonnets told the tale of his hopeless love for Laura de Noves, whose charms inspired him with a lasting passion.

5. TASSO, (Torquato)—Born at Sarrento in 1544. He wrote the poem of *Rinaldo*, *Aminta*, *Jerusalem Delivered*, and many other poems. His sonnets

With it Camöens soothed an exile's grief ;
 The sonnet glittered a gay myrtle leaf
 Amid the cypress with which Dante crowned
 His visionary brow ; a glow-warm lamp
 It cheered mild Spenser, called from fairy land 10
 To struggle through dark ways ; and when a damp
 Fell round the path of Milton, in his hand

are addressed to Leonora, the sister of the Duke of Ferrara. The story of his mad passion has been eloquently told by Goethe in the play which bears his name.

6. CAMÖENS.—A Portuguese poet, born at Lisbon in 1517, author of the great national epic the *Lusiad*. The lady of his sonnets was Catherine d'Ataide, a grand lady of the court, for whose sake he was banished. His sonnets have been admirably translated by Mrs. Barrett Browning.—TURNER.

EXILE—Lat. *exul*, *exsul*, one driven from his native soil (*solum*), as the word is explained by Festus. *Exilium*, *exilium*, banishment.—WEDGWOOD.

7. MYRTLE—Lat. *myrtus*, Gr. *myrtos*. An ever-green shrub celebrated for its beautiful and fragrant foliage.

8. DANTE, (Alighieri)—The sublimest of the Italian poets, was born at Florence, in 1265. The family name was Cacciaguida, and that of his mother was Alighieri. The name by which he has descended to posterity is a contraction of Durante, his Christian name. At the age of ten years he fell in love with the lady whom he has immortalized under the name of Beatrice. He was destined, however, in his twenty-sixth year, to marry Gemma, one of the Donati family, from whom, after having lived unhappily with her, he was separated. Before his marriage, he served his country with distinction in the wars against Arezzo and Pisa, and also as an envoy, in which capacity he was fourteen times employed. In 1300, he was raised to be one of the eight chief Magistrates of the republic. Here ended his good fortune. He belonged to the party called the Bianchi, or Whites ; and their opponents, the Neri or Blacks, having gained the ascendancy, he was first banished from Florence, and afterwards condemned to be burnt alive, in case of his falling into their hands. Nearly all the remainder of Dante's life was spent in wanderings, and in fruitless struggles. At length, he found an asylum with Guido Novella, lord of Ravenna ; and at Ravenna he died September 14, 1321. Dante wrote various works, but his fame rests on the *Divina Commedia*, which consists of three parts, Hell, Purgatory, and Heaven.

9. 'His visionary brow'—The picture of Giotto is a good illustration.

10. SPENSER—Born 1553, died 1598-9. Spenser's *Amoretti*, or sonnets describe the wooing and winning of his wife Elizabeth (her surname is unknown). The first fifty-eight sonnets are filled with the hopes and fears of unrequited love ; the last twenty-five portray the bliss of an accepted lover. He was at the same time engaged in the great work of his life, the *Faerie Queene*. The 'dark days' refer to his life in Ireland, where he held the appointment of clerk to the Council of Munster. In 1598 his castle was burnt down during one of the Irish rebellions, and he with difficulty escaped with his wife and children.

12. Milton's Sonnets are written at various periods of his life. One, the earliest, is the seventh, *On being arrived to the Age of Twenty-three* (1634) ;

The thing became a trumpet; whence he blew
Soul-animating strains, alas ! too few.

the latest is *On his Deceased Wife* (1658). In the fifteenth he speaks of his blindness, which came upon him about the year 1651, the immediate cause being, as he has himself told us, his incessant application while he has engaged in his controversy with Salmaans. To which of Milton's sonnets does the description 'trumpet strains' specially apply?—TURNER.

LAODAMIA.

CRITICISMS.

"*Laodamia*" and "*Dion*" are the only instances in which Wordsworth has chosen a classic theme. The present poem is one of the very few of Wordsworth's productions which can be fairly called dramatic, although even in this the modern reflective spirit triumphs over dramatic classicism.—TURNER.

The "exquisite" *Laodamia*, as De Quincey calls it, was written in 1814. The story that forms the subject of this poem is this:—*Laodamia* was a Thessalian princess, the daughter of Acastus and wife of Protesilaus, a native of Phylace in Thessaly. He joined the expedition of the Greeks against Troy and led the warriors of several Thessalian places against that city. He was the first who leaped from the ships upon the Trojan shore and the first of all the Greeks who was killed by the Trojans, the destined victim of the prophecy which foretold the death of the Greek chieftain who should be the first to leap on the Trojan shore. According to the common tradition he was slain by Hector, the son of Priam, King of Troy. *Laodamia* was inconsolable on hearing the death of her husband, and begged the gods to be allowed to converse with him for only three hours. Jove granted her request, and *Hermes* (Mercury) led Protesilaus back to the upper world, and when Protesilaus died a second time and was taken back to Hades, *Laodamia* died with him. [Compare with this story those of *Alceste*, and *Orpheus* and *Eurydice*.]

Laodamia was with the ancient poets the type of passionate love. Cf. the following lines which are a translation of a passage in *Catullus*:—

"Now e'er was done more loyal to her mate,
That bird which, more than all, with clinging beak,
Kiss after kiss will pluck insatiate—
Though prone thy sex its joys in change to seek,
Than thou, *Laodamia*! tame and cold
Was all their passion, all their love to thine:
When thou to thy enamoured breast didst fold
Thy blooming form in ecstasy divine."—

• CATULLUS, *Ancient Classics for English Readers*.

Ovid also in his *Epistle from Laodamia to Protesilaus* beautifully expresses her uncontrollable love; and Virgil in the *Aeneid* in his description of the inhabitants of the infernal regions places *Laodamia* in the "Mourning Fields" among those "whom passionate love slow-wasted with its deadly bane—their sorrows leave them not even in death." See l. 162 of this poem. "Her story was thus well-fitted to convey the lofty teaching Wordsworth here associates with it. It was no doubt this suitability that specially suggested and recommended it to him. In another respect it would attract Wordsworth, viz., for that sympathy between nature and man and the invisible which it declares." The highest animate existences, and also inanimate things, feel with and for the human sufferer. Such a belief in a continuous sympathy throughout creation, in the wholeness and unity of the world, the great poet delighted to entertain. See his lines *Written in Early Spring*:—

"To her fair works did Nature link
The human soul that through me ran."

Of all the Wordsworth's poems perhaps no one is more marked by a certain sustained loftiness of thought and language, and a supreme calmness of tone. He has here caught something of the simplicity of Greek art. Hermes has touched him with his wand, and inspired a certain marvellous grace and quiet. It is a poem of "depth" not of "tumult" (l. 75.)—HALES.

See a fine criticism of the poem in Lander's *Imaginary Conversations*, vol. I. "Southey and Porson." One or two blots there pointed out were removed by Wordsworth in subsequent editions.—TURNER.

LAODAMIA.

"WITH sacrifice, before the rising morn,
Vows have I made, by fruitless hope inspired;
And from the infernal gods, 'mid shades forlorn
Of night, my slaughter'd lord have I required;

1—4. These lines in the first edition stood thus :—

"With sacrifice before the rising morn
Performed, my slaughtered lord have I required;
And in thick darkness and in shades forlorn,
Him of the infernal gods have I required."

1. SACRIFICE—Lat. *sacrificium*, the holy rite of offering a victim *Sacred*, *sacrament*, *sacerdotal*, *sacrist*, all come from the same root *sacer*, *sacred*, 'Before the rising morn'—In the face of the rising sun; at break of day. In sacrificing to the celestial deities, the ceremonies were performed by day and Laodamia makes her prayers to the gods of heaven the first business of the day; her sacrifice is performed 'before the rising morn.' Vows and prayers were always made and offered before the sacrifice, and the sacrificer was dressed in white. The celestial deities were about twelve in number. Jupiter, Juno, Minerva, Mars, Venus, Mercury, &c., of the Romans, corresponding to Zeus, Hera, Pallas, &c. of the Greeks.

Mr. Turner says that sacrifices to the gods of the lower world were most properly made before day-break. There is a striking description of such a sacrifice made by Medea to Hecate, in the *Jason* of Mr. Morris, borrowed from Apollonius Rhodius.

2. 'Fruitless hope'—The blossoms of hope never ripened into the fruit of fulfilment.

3. 'The infernal gods'—The gods of the lower regions or Tartarus, were Pluto or 'Dis, the monarch of Hell and his wife Persephone, the Parcae or Fates, the Eumenides or Furies, Mors (death), Somnus (sleep), &c. The sacrifices to the gods of the nether world (*Infaræ*) were performed by night; the sacrificer wore black robes and the victims were of a dark colour, while those offered to the deities of heaven were white, as said above.

FORLORN—Lonely; gloomy; dismal. The prefix *for* is intensive. Der. *loren*, to lose, to depart. Hence *forlorn*=Utterly lost or past away, forsaken. *Lorn* is another form of *lost*. Cf. *frore* (Milton) for 'frozen.' For further notes see *World and Nature*, l. 12.

4. REQUIRED—In the original classic sense of 'asked again,' 'asked back.' Lat. *re-qui-ro* (*quæro*).

Celestial pity I again implore ;—
Restore him to my sight—great Jove, restore !” 5

So speaking, and by fervent love endowed
With faith, the suppliant heavenward lifts her hands ;
While, like the sun emerging from a cloud,
Her countenance brightens, and her eye expands, 10
Her bosom heaves and spreads, her stature grows,
And she expects the issue in repose.

O terror ! what hath she perceived ? O joy !
What doth she look on—whom doth she behold ?
Her hero slain upon the beach of Troy ? 15

5—6. “Laodamia has laid her request before both the celestial and infernal gods. She again offers up a prayer to Jupiter.

7. ‘By fervent love ‘endowed’—So speaking, by her ardent affections furnished with a real confidence that her prayer would be heard.

8. ‘With faith’—Cf:—

“And with a superstitious eye of love.”—*Excursion*, I. 245.

SUPPLIANT—Lat. *sub-plico*, to fold, ply, so to bend or kneel in prayer. The same origin gives also Lat. *supplicium*, Fr. *supplice*, punishment, by a different connection of thought. ‘Heavenward lifts her hands’—The palms of the hands were raised to heaven in prayer to the heavenly gods, and turned downwards in prayer to the infernal deities.

11. Compare the following lines from VIRG., *Æn.* VI. 47-51, describing the Sibyl as the god descends upon her:—

“Her visage pales its hue,
Her locks dishevelled fly,
Her breath comes quick, her wild heart glows ;
Dilating as the madness grows,
Her form looks larger to the eye,
Unearthly peals her deep-toned cry,
As breathing nearer and more near
The god comes rushing on his seer.”—VIRGIL, *Æn. Class.*

12. EXPECTS—In the classic sense of ‘await.’ Cf. Lat. *spero*, to hope, used in the same sense. ISSUE—Result, what is about to come. Der. Fr. *issir* (obs.), Lat. *ex-ire*, to go out. ‘In repose’—This gives to the stanza a very statuesque beauty.

13. Notice the graduated intensity of these two lines, from the dimly perceived something to the clearly seen man.

TERROUR—To see a shade brought by Hermes from the nether realms. She is terrified at the supernatural appearance but is delighted to recognise her husband. JOY—To see that that ‘shade’ is her hero, Protesilaus, who was slain on the Trojan shore, actually restored to her in bodily form.

15. BEACH—The shore of the sea. The word is always spelt with -a, which is an essential part of it, if the derivation from Dan. Swed. *bakke*, Icel. *bakki*, hill or margin, be correct. This origin is more probable than the A. S. *becc*, a beck or brook (cf. Lat. *rivus*, *ripa*), because the word appears to

His vital presence—his corporeal mould ?
It is —if sense deceive her not—'tis he !
And a god leads him, winged Mercury !

Mild Hermes spake—and touched her with his wand
That calms all fear : “ Such grace hath crowned thy prayer, 20
Laodamia ! that at Jove’s command
Thy husband walks the paths of upper air :
He comes to tarry with thee three hours’ space ;
Accept the gift ; behold him face to face ! ”

have been introduced very late, the earliest quotation in Richardson being from *Hackluyt*.—JEAFFRESON.

16. ‘*Corporeal mould*’ i. e., the form which he possessed during life. CORPOREAL—As opposed to *Spiritual*. See in *Tintern Abbey*, l. 44. ‘*MOULD*—This word is perhaps from *meal*, *mealed*, *meal’d mould* ; like examples of nouns formed from the past participles of verbs are numerous in the English language—*thrift* from *thrived*, *weight* from *weighed*, *hilt* from *held*, *flood* from *flowed* *cold* from *coaled*, &c. *Meal* is from Lat. *mola*, a mill—Hence *moulder*, to turn to *mould* or dust, to crumble ; and *mould*, a form or shape (usually made of *mould* or clay) in which things are cast or modelled.—SULLIVAN.

Others derive it from A. S. *molde*, Ger. *mull*. Probably akin to Lat. *mollis*. The two senses of *mould* are, (I.) Fine crumbling earth ; (II.) The fungus-like growth on objects exposed to damp. Some trace both to the same etymological origin ; and consider (II.) to be derived from (I.) (See Ogilvie and Webster S. V.) It is not easy to connect these two senses and therefore others refer (II.) to Fr. *moisi*, Lat. *muicidus*=Mouldy, musty ; or to Fr. *mouille*, moistened, or to Lat. *mollities* (see Richardson and Wedgwood, S. V.). In O. E. we find a verb ‘to moule’=to cause to rot. *Moulder* is, doubtless, from *mould*, (O. E. and A. S. *molde*, *molde*) in sense (I.) and is often followed by ‘away’ ‘to dust,’ &c. But it is probably affected in cases like this by some of tinge of sense (II.) Tennyson (*Locksley Hall*, V. 145) speaks of ‘moulder’d string’ of harp. It merely signifies ‘old,’ ‘stale,’ ‘worn out.’—JEAFFRESON.

Mould is very commonly used by itself for the earth in the old romances ; see *Piers Ploughman*, 67, ed. Skeat : “The most mischief, on *mold* is mountying welfaste.”—HALES.

17. SENSE—By metonymy for *her eyes*. ‘It is ‘tis he’—Here the repetition intimates change from doubt to certainty.

18. ‘*Winged Mercury*’—Hermes or Mercury, the son of Jupiter and Maia, was the messenger of the gods ; the god of eloquence, patron of merchants, the inventor of the lyre and the harp, &c.; and the conductor of souls or departed spirits to their proper mansions. His distinguishing attributes are his petasus or winged cap, the talaria, or winged sandals for his feet ; and a caduceus or wand with two serpents about it, in his hand. He was also the God of ingenuity and thieves. Thus, according to Mr. Turner, the identification of Mercury with Hermes is not complete.

20. Such favour has your prayer found with Jove that he has permitted your husband to revisit you, and be with you for three hours—to come up to earth again from the lower regions.

23. ‘To tarry &c.’—To remain with you for the period of three hours.

Forth sprang the impassion'd queen her lord to clasp ; 25
 Again that consummation she essayed ;
 But unsubstantial form eludes her grasp
 As often as that eager grasp was made.
 The phantom parts—but parts to reunite,
 And reassume his place before her sight. 30

"Protesilaus, lo! thy guide is gone!
 Confirm, I pray, the vision with thy voice ;
 This is our palace,—yonder is thy throne ;
 Speak, and the floor thou tread'st on will rejoice.

26. 'That consummation'—To embrace him, which was to her the perfection of bliss, the utmost happiness.

27. 'Unsubstantial form'—A form that was only a form, and not a substance. Philosophers have frequently attempted to distinguish *form* and *matter* as separable both in thought and reality. Form is, however, here opposed to 'solidity' rather than to 'substance' in its wider sense.—TURNER.

27—30. She clasps mere shadow. Her enclosing embrace but divides the phantom form into parts that re-unite again. Cf. Virg. *Georg.* IV. 501, where Orpheus who had won Eurydice back to the realms of upper air "by the charms of his song" from the un pitying gods of Death, loses her again on the very borders of life, by violating his promise and looking back at her ere yet she had crossed the confines of Hell:—

"An instant back he looked—and back the shade
 That instant fled! The arms that wildly strove
 To clasp and stay her clasped but yielding air."—OVID, *Anc. Class.*

And in the *Æneid* where Æneas embraces Anchises his father in the spiritual world:—

"Thrice strove the son his sire to clasp,
 Thrice the vain phantom mocked his grasp ;
 No vision of the drowsy night,
 No airy current half so light."—VIRGIL, *Anc. Class.*

• 28. Cf. HOM. *Od.* XI. 205. Also Dante's meeting with Casella, as described in the second canto of *Purgatory*. •

29. PHANTOM—Phantom, *fantasy*, *phantasy*, *fancy*, *phancy*, with their derivatives, are all from the Greek, *phaino*, to appear, and come through the French. The initial 'letter' appears to have been originally 'f' in all cases, for in early French the Gr. *Phi* was not represented by *ph*. Chaucer has *fantom* (*Man of Lawes Tale*, V. 5457), and *fantesyes*, occurs in Pier's *Plowman*.

After the close of the fifteenth century, there was a tendency to alter the spelling of all such words so as to show their classical origin (see *Man. Eng. Lang.* Lec. XX. Sect. 4, MARSH), and accordingly, in Spenser we find *phantasy* (*F. Q. B.* III., C. 12) and in Sir Thomas Moore *phantom*. *Phantasm* came, perhaps, direct from the Greek, for it is not found in early writers. See ANGUS, 'H. E. T.', § 87.

32. Speak that I may be sure that thou art my husband.

34. 'The floor thou tread'st on'—

"I know the way she went,
 Maud, with her maiden posy ;
 For her feet have touched the meadows,
 And have left the daisies rosy."—TENNYSON, *Maud*.

Not to appal me have the gods bestow'd
This precious boon, and blest a sad abode." 85

"Great Jove, Laodamia, doth not leave
His gifts imperfect:—Spectre though I be,
I am not sent to scare thee or deceive,
But in reward of thy fidelity; 40
And something also did my worth obtain,
For fearless virtue bringeth boundless gain.

"Thou knowest, the Delphic oracle foretold
That the first Greek that touched the Trojan strand

35. The gods surely have not answered my prayer, restored to me this precious gift, and sent thee to me merely to terrify me by thy silence. Speak, that I may know thou art Protesilaus, and may dismiss all fear. APPAL.—Lit., 'cause to grow pale.' Der. Lat *palleo*.

36. BOON—Originally, a prayer, O. E. *ben*, Dan. *bon*.—HALES. It is however, to be taken in the usual sense of *gift*. Cf. l. 24. "Accept the gift."

For further notes see *The World & Nature*, l. 4.

Wordsworth notices the original use of this word in his poem entitled the *Force of Prayer*.

"What is good for a bootless bene?
With these dark words begins my tale,
And their meaning is, whence can comfort spring
When prayer is of no avail?"

38. SPECTRE—A *spectre* is an apparition or unsubstantial vision; Lat. *spectrum*, from *specto* (root, *spec* or *spic*), Fr. *spectre*. Richardson has no instance earlier than Milton.—JEAFFRESON.

39. SCARE—Frighten away. Sc. *skar*, *skair*, to take fright. The O. N. word *skiarr*=the modern E. *shy*, and probably survives in the provincialism *skeery*. Cf. *Scare-crow*.—WEDGEWOOD.

40—41. As a reward of thy faithfulness, and partly in consideration of my worth, the gods have permitted me to see thee again; for he that acts *virtuously* in spite of danger, is amply rewarded by the gods. By *virtuously* is meant not merely excellently in a moral sense; but bravely heroically, and especially the latter; for the virtue of the ancients included both moral excellence and valour or heroism.

41. 'My worth'—Opposed to 'thy fidelity.'

42. VIRTUE—Fr. *vertu*, from the Lat. *virtus*, whose primary meaning is 'valour' (*Vir*, a man), then worth generally. It may be noted that the Lat. *vir* and the Sanskrit *beer* (बीर) are kindred in nature, and *virtus*, primarily is *beerratus*. 'Fearless virtue'—Fearless courage to a good cause brings a great recompense.

43. 'The Delphic oracle'—That Apollo at Delphi in Phocis, (in Greece.) "In the centre of the temple there was a small opening in the ground from which, from time to time, an intoxicating vapour arose. Over this chasm there stood a tripod, on which the priestess, called Pythia, took her seat whenever the oracle was to be consulted. The words which she uttered after exhaling the vapour were believed to contain the revelations of Apollo.—*Class. Dicty*.

ORACLE—Lat, *os*, *oris*, the mouth, from which our English 'oral,' given

Should die ; but me the threat could not withhold : 45
A generous cause a victim did demand ;
And forth I leapt upon the sandy plain,
A self-devoted chief—by Hector slain."

"Supreme of heroes—bravest, noblest, best !
Thy matchless courage I bewail no more, 50
Which then, when tens of thousands were deprest
By doubt, propelled thee to the fatal shore ;
Thou found'st—and I forgive thee—here thou art—
A nobler counsellor than my poor heart. . .

"But thou, though capable of sternest deed, 55
Went kind as resolute and good as brave ;

by word of mouth ; Lat. *oro*,—as, to pray, to address, words, whence *oraculum*, an oracle or declaration of the speech, *adoro*, to pray, to address.—WEDGEWOOD.

44. STRAND—This term is generally applied to the shore or beach of the sea. It is not used of a river. It is the Latin word for the Saxon equivalents 'beach,' 'shore.' When *stranded*, run ashore or grounded. Der. Sans. *antra*, the end. Literally, margin, edge.

45. *Should*—The proper auxiliary, as the words are those of prophecy, of an oracle, in which there is not merely futurity but certain truth and command, the will of Apollo.

46. GENEROUS—Noble. Lat. *genus* ; properly='of a stock or race,' so of a good stock, high-bred. 'A *generous cause*'—A cause demanding and deserving generosity.

48. SELF-DEVOTED—Self-surrendered to death. *Devoted* is derived from Fr. *dévoué*, fr. the Lat. *devoveo*, which was especially used of a general vowing himself as a sacrifice to the gods of the lower world, in order to bring victory to his troops. Compare the stories of Quintus Curtius, Decius Mus, and Iphigenia.—TURNER.

HECTOR—From the name of this somewhat boastful hero we get the verb to *hector*.

49. SUPREME—Greatest, chief.

51—2. Thy courage urged thee on and made thee the first Greek that touched the Trojan strand. The shore was *fatal*, in accordance with the oracle.

52. DOUBT—Fear for the result. A very common usage in the early poets, and even in the later ones.

53. Thou foundest a counsellor of nobler actions in thy courage than in my weak affection, and I forgive thee for the fancied wrong done to my love by thy voluntary death ; for thou art here, and in thy presence what could I not forgive ?—TURNER.

54. A nobler counsellor in thy courage. Her feeble heart, her timid feelings would have detained him and withheld him from being the first to land. Poor—Tender, feeble.

56. KIND—From *kin-ned*, related by blood, and so friendly disposed. 'As kind'—As good.

And he, whose power restores thee, hath decreed
 Thou should'st elude the malice of the grave:
 Redundant are thy locks, thy lips as fair
 As when their breath enriched Thessalian air. 60

"No spectre greets me,—no vain shadow this;
 Come, blooming hero, place thee by my side!
 Give, on this well-known couch, one nuptial kiss
 To me, this day a second time thy bride!"
 Jove frown'd in heaven; the conscious Parcae there 65
 Upon those roseate lips a Stygian hue.

57—8. Jove has for thy valour as well as for thy virtues decreed that thy form and beauty shall not decay away, shall suffer no corruption in the grave. Thy locks are still fresh and abundant and thy breath is still sweet. Thou art still 'blooming.' See l. 61, and the passage from Catullus in the Introductory Note.

58. 'Elude the malice of the grave' i. e., escape the fury of death.

59. REDUNDANT—Overflowing—wave richly round your shoulder.

60. His breath was as a sweet perfume filling the air as of old in Thessaly. No taint of death was on him. '*Thessalian air*'—Protesilaus was a native of Phylace, a small town in the S. E. of Thessaly.

61. VAIN—Lat. *vanus*, for *vacuus*=*vacuus*, connected with the English *wan*, *want*=empty. Empty, unsubstantial.

62. 'Place thee'—*Thee* is here put for 'thysself,' 'Him,' 'her,' 'me,' were also always used for 'himself,' 'herself,' &c., in Old English, and not unfrequently in the Elizabethan period and later, e. g. :—

"How she opposes her against my will."

—SHAKESPEARE, *Two Gent. of Ver.* V. III. 2 28.

Cf. the expression, 'I warrant me'—TURNER.

64. BRIDE—A. S. *bryd*, literally, one bought. According to Mr. Garnett, *bride* is of the Celtic origin, and means 'one who is possessed.' *præwð*.

65. FROWN'D—Frowned at her over-powering passion. Her crime was "the crime of lovers that in Reason's spite have loved."

'The conscious Parcae'—The Fates or the goddesses of Destiny, were three: Clotho, or the Spinning Fate; Lachesis, or the one who assigns to man his fate; Atropos, or the fate that can not be avoided. This distribution of functions, however, is not strictly observed; for they are sometimes (all three) represented as spinning the thread of life. Clotho, according to some, held the distaff, Lachesis spun and Atropos cut the thread. They thus determined the course and duration of human life. They were Infernal deities.

CONSCIOUS—Aware of Jove's anger and will. Properly knowing something in common with another. Lat. *con-scius*, an accomplice. The later meaning generally partakes of the Latin use of "*sibi culpæ conscius*."—TURNER.

66. ROSEATE—Fr. *rosat*, It. *rosats*, from Lat. *rosatus*. Rosy; of a rose-colour.

'A Stygian hue'—Paleness or livid colour, naturally assigned to the victims of '*pallida mors*.' *Stygian* is formed from *Styx*, one of the five rivers

"This visage tells me that my doom is past;
Nor should the change be mourned, even if the joys
Of sense were able to return as fast
And surely as they vanish. Earth destroys

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of hell; it is thus put generally for 'of the lower world.' The other rivers of hell were Cocytus, Acheron, Phlegethon and Lethe. Cf.—Milton's *Paradise Lost*, II. 575—86 and the following:—

"All around
With border of black mud and hideous reed,
Cocytus, pool unlovely, hem's them in,
And Styx imprisons with his nine-fold stream,"

—OVID, *Ann. Class.*

Dante represents himself as rendered deathly white by his passage through hell, and has his natural colour restored by Virgil bathing his face in the morning dew. Cf. *Purgatory*, Canto I.

67. VISAGE—Change of countenance. 'Visage, vision, visible, and visor are all derived from the same root, Lat. *video*, *visum*, I see; *visio*, a seeing, a vision; *visus*, a sight, look, view. From *visus* are O. Fr. *vis*, and thence Fr. *visage*, the face, countenance, *visière*, the visor or sight of a helmet—COIGRAVE.

DOOM—From the A. S. *deoman*, to judge, which gives also to *deem*. For further notes see in *The Vanity of Human Wishes*, l. 92.—Judgment on me,—sentence of death has been passed on me, my life on earth is over. In this line *thee* stands for *me* in other editions.

67—72. The meaning of these lines is rather obscure but seems to be as follows:—

Laodamia believes the form before her to be 'no vain shadow' but reality and invites him to kiss her; straightway his lips turned livid, the Fates throw over them a Stygian huc, to show that they are no longer capable of feeling the joys of sense, that her husband is no substance but a ghost. Protesilaus then says:—"You see from my countenance that 'my doom is past,' my life on earth has ended, the sentence of death has been passed on me, and I am now no substance. I am a shade and can not feel the joys you invite me to; and I would not, nor would it be proper for me to lament over the change, even if, while a spirit, those joys could return to me and I could feel them again. But they are properly and entirely destroyed when earth is left; those sensual joys die with sense, with the body,—and are scorned by spirits, as being too low and fleshy for beings that have no body and no sense, that are immaterial, pure spirit. The joys in the world of darkness are not wild and passionate like those of earth, but calm and refined—and there is a majesty, a loftiness in the sufferings experienced there."

68. In earlier editions—

"Know virtue were not virtue, if the joys, &c."—HALES.

'The joys of sense'—The genitive is equivalent to an adjective, 'sensual.'

It is wrong to mourn the joys of sense, not merely because they are irrevocable, but because they are in themselves not worth recalling.—TURNER.

70. 'Earth destroys &c.'—Earthly life, as it proceeds, gradually diminishes the power of sensual enjoyment; but in the world beyond, not only are such pleasures completely removed but completely despised.

Those raptures dely—Erebus disdains :
Calm pleasures there abide—majestic pains.

“Bo taught, O faithful consort, to control
Rebellious passion ; for the gods approve
The depth, and not the tumult, of the soul ;
A fervent, not ungovernable, love.
Thy transports moderate ; and meekly mourn
When I depart, for brief is my sojourn.”

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71. DULY—Fr. *dû* ; Lat. *debitum*, a debt. As is fitting ; as is ought, i. e., in proper season.—TURNER.

EREBUS—Signifies darkness, and is probably synonymous with the Chaldean *Ereb*, evening. “The name is applied to the dark and gloomy space under the earth through which the shades pass into Hades,” the infernal regions. *Erebus* is represented in mythology as having begot Day by Night :—twilight, and so the dim half-light of the nether world.—TURNER. *Disdains* i. e., disdains (*them*)

72. ‘Calm pleasures’—The complete subjection of passionate nature was the stoic conception of Elysian bliss. PAINS—Suffering. Originally, labour, effort, as in the expression ‘take pains.’ Chaucer has a verb with the original meaning :—

“And paynéd hire to counterfetē cheer.”—*Prologue*, l. 139.

For further notes see in *The Solitary Reaper*, l. 23.

73. CONSORT—Lat. *con*, together, *sors*, *sortis*, fate, share. Lit., one who shares the lot of another ; especially a wife or husband. Here, a wife. Consort also means a ship accompanying another. ‘Queen Consort,’ the wife of a king, as distinguished from a ‘Queen Regnant,’ who rules alone, and a ‘Queen Dowager,’ the widow of a king.

74. Cf. Mr. Jebb’s Introduction *Ajax Sophocles*.

“Ajax is the special representative of a courage, lofty indeed and heroic, but arrogantly self-reliant, unchastened by any sense of dependence on the gods. By this insolence he incurs the anger of the gods : by this he loses the favour of men. The prize which he coveted is voted away from him by the Greek chiefs, whom he has estranged, his anger at the award is turned to madness by Athens, whom he has scorned.”

‘The gods &c.’—What is pleasing to the gods is deep feeling and not rebellious and unruly feelings. The Metaphor is from an ocean or sea. Deep seas are not so stormy as with shallow seas. It is only the upper stratum of water that is agitated.

74—75. ‘The gods...soul ;’—A familiar quotation.—BARTLETT.

77. TRANSPORTS—Raptures, ecstasy. Der. *trans*, beyond, *portu*, I carry. Lit., a being carried out of one’s self. So we talk of a man ‘carried away’ by his feelings. ‘Transport’ is generally used of pleasurable, but sometimes of painful emotions. Cf. :—

“Billowy ecstasy of woe.”

‘Meekly mourn’—Lament in a resigned way. *Meekly* is emphatic.

78. SOJOURN—O. Fr. *sojournier*, Lat. *sub-diurnare* (*sejournare*, *sub* and *diurnus* from *diēs*, a day. To stay in a place for a day or for days. Hence as a noun meaning stay. The accent is not commonly put upon the last syllable.

"Ah, wherefore?—Did not Hercules by force
Wrest* from the guardian monster of the tomb 80
Alc-stis, a reanimated corse,
Given back to dwell on earth in vernal bloom?
Medea's spells dispersed the weight of years,
And Æson stood a youth 'mid youthful peers.

79. HERCULES—A Grecian hero, possessed of the utmost amount of physical strength and vigour that the human frame is capable of. He is represented as brawny, muscular, short-necked, and of huge proportions. The Pythian told him if he would serve Eurystheus for twelve years he should become immortal; accordingly he bound himself to the Argive king, who imposed upon him twelve tasks of great difficulty and danger.—Brewer's, *Dicty. of Phrase and Fables*. 'By force'—By sheer strength.

79—82. "This rescue is the subject of Euripides' play, *Alcestis*." Cf. Milton's Last Sonnet, *On his deceased wife*,—

"Methought I saw my late espoused saint
Brought to me like Alcestis from the grave,
Whom Jove's great son to her glad husband gave,
Rescued from death by force, though pale and faint, &c."

Admetus, king of Phœæ in Thessaly, was marked for death by the Fates, but Apollo, who, condemned to serve as a mortal, tended for nine years the flocks of Admetus, and was kindly treated by him, in return for this kindness, prevailed upon the grim sisters to grant him a reprieve if his father, mother, or wife would die for him. His parents, however, declined and his wife Alcestis gave her life for his ransom, but was brought back by Hercules from the lower world. "Alcestis has been laid in her grave; the mourners have all come back to the palace; and Death ("the guardian monster of the tomb") easy in his mind as to Apollo, and secure, as he deems himself, from interruption, is making ready for a ghoulis feast on her corpse. But he has reckoned without his guest. He finds himself in the dilemma of foregoing his prey or being strangled, and he permits his irresistible antagonist to restore the self-devoted wife to the arms of her disconsolate and even more astonished husband."—*Anc. Class, Euripides*.

80. 'Guardian monster'—Cerberus, the three-headed dog which guarded the entrance to hell on the further side of the Styx. The last of the twelve labours imposed on Hercules by Eurystheus was that of bringing Cerberus from the lower world. Hercules accompanied by Hermes and Athene, not only performed the required task, but brought back to the upper world Alcestis, the wife of Admetus, whose life had been prolonged at the price of Alcestis' voluntary death.

The subject has been recently treated by Mr. Browning in *Balaustion*, and Mr. W. Morris in his *Earthly Paradise*.—TURNER.

81. CORSE—(Used only in poetry.) Corpse. Corpse or corse and (pron. kor) a body of men (Mil. term) are derived from Lat. *corpus*, 'body, and are liable to be confounded with *copse*, etymologically different.

82. 'Vernal bloom'—Vernal=of spring. Lat. *ver*. Upon these words, as upon 'youth' and 'youthful' in the succeeding lines, the emphasis of the sentence falls.

83. MEDEA—A sorceress, daughter of the king of Colchis. She was

* Turner reads "wrench" for "wrest."

"The gods to us are merciful—and they
Yet further may relent; for mightier far
Than strength of nerve and sinew, or the sway
Of magic, potent over sun and star,
Is love—though oft to agony distrest,
And though his favourite seat be feeble woman's breast. 90

celebrated for her magical powers. She married Jason, the leader of the Argonauts, whom she aided to obtain the golden fleece. '*Medea's spells*'—Laodamia would naturally recur to Medea, since Acastus, the father of Laodamia, had driven Medea and Jason from Iolcus in consequence of the sorceress having faithlessly persuaded the sisters of Acastus to cut up their father, Pelias, and boil him, in order that he might regain his youth. Æson, the father of Jason and the half-brother of Pelias, was actually, it was said, restored to youth by Medea.—TURNER.

84. PEERS *i. e.*, equals. Shakespeare uses the verb to 'peer,' meaning 'to equal;' *e. g.*

"Do overpeer the petty traffickers
Which curtesy to them, do them reverence."

Merchant of Venice, Act. I. Sc. 1.

"For Lycidas is dead: dead e'er his prime,

Young Lycidas, and never saw his peer."—MILTON, *Lycidas*.

So the "House of Peers" originally meant those who held equal rights and rank under the Crown, although the secondary sense is that of a body of men of higher rank than others.

The proper meaning is still retained in the legal expression of an Englishman's right of "trial by peers." For further notes see in *To May*, l. 26.

85. '*Are merciful*'—Show indulgence.

86. RELENT—Lat. *re-lentescō*, to become pliant again. May relax still further the rigour of their resolution, the sternness of their decree.

86—90. '*Mightier far...breast.*' This is a familiar quotation.—BARTLETT.

87. The *strength* of Hercules brought Alcestis back to life.

NERVE—Lat. *nervus*, a string, sinew. 'Nerve' and 'nervous' until modern times were synonymous with 'muscle' and 'muscular.' They have, however, been specialized by modern science as the terms for the filaments which are the media of sensation, and so came into popular language. Thus 'nervous' is used both for 'strong' and 'sensitive.' We still talk of a 'nervous style' in literature.—TURNER.

88. The *magical charms* of Medea made Æson young again. POTENT—Powerful. Witches were thought to have power to cause or stay eclipses, and to draw the stars from their courses. MAGIC—This word is derived from *Magi*, a name given to a sect of Persian Philosophers, who were chemists and astronomers, and to whom, as to the Mathematici in Rome, 'magical' arts were ascribed. The coinage of a general term from a proper name is not uncommon. Cf. *Dance*, *Silhouette*, *Macintosh*, *Simony*.—TURNER.

89. LOVE—Elsewhere Wordsworth speaks of 'the unconquerable strength of love.'

'*Though...distrest*'—Agonisingly tortured; loving being full of agony. '*To*' *i. e.*, up to, to the pitch of.

“But if thou goest, I follow—” “Peace,” he said—
She looked upon him and was calmed and cheered ;
The ghastly colour from his lips had fled ;
In his deportment, shape, and mien, appear’d
Elysian beauty, melancholy grace,
Brought from a pensive though a happy place.

95

AGONY—Syns. :—*Agony* denotes the bodily feeling, whilst *anguish* regards the state of mind. The throbbing of a wound produces agony ; a mother feels^a anguish of the idea of being separated from her child. The word *agony* is used in a secondary sense to express the climax of any state of feeling, as found in the expressions, ‘an agony of doubt,’ ‘an agony of suspense’ &c. —i. e., the highest possible state of painful doubt or suspense. The anguish of despair ; the agonies of death.—GRAHAM.

90. Observe the antithesis in this stanza. This line is an Alexandrine, i. e., with six accents, such as forms the concluding line of the Spenserian stanza.

“And though | his fá | yourite séat | be foó | ble wóm | an’s bréast.”

The rest of the poem, with the exception of line 157, is in the ordinary ‘blank verse’ of five feet. Cf. Shelley’s *When the Lamp is Shattered* :—

“When the hearts have once mingled,
Love first leaves the well-built nest ;
The weak one is singled
To endure what it once possessed.
O Love, who bewailest
The frailty of all things here,
Why choose you the frailest
For your cradle, your home, and your bier ?”

86—90. The influence of love is far more powerful than strength of sinew or force of magic. That may effect what strength and magic cannot. The gods affected by our deep love may yet relent and restore thee to life and to me. The prayers of love may prevail, though they arise from the feeble heart of a woman, for the gods are merciful.

91. ‘If thou goest’ i. e., back to Hades. The concluding part of this noble poem is, as has been remarked, charged with Christian sentiment founded on the old Greek myth.

93. GHASTLY—A. S. *gast-lic*, like a ghost, weird. *Ghastly*, it is to be observed (originally the same word), is appropriated now to the sense of *spiritual*, or concerned with the human soul or spirit.—JEFFERSON.

94. DEPORTMENT—Bearing. MIEN—The word *mien* would include all the signs of health and youth which shape does not wholly express. See in *Peter Bell*, l. 53.

95. ELYSIAN—Heavenly. ‘Melancholy grace’—A sad but charming expression brought from the abode of the blest in the infernal region.

95—6. ‘Melancholy grace...pensive’—“Some excuse for one so weak as Admetus may perhaps be found in the view of death, or life after death, held by the Greeks generally. Even their Elysian field were inhabited by melancholy spectres. For with them to die was a relief to be annihilated, or to pass a monotonous existence without fear but also without hope.—Anc. Class., Euripides.

He spake of love, such love as spirits feel
 In worlds whose course is equable and pure;
 No fears to beat away—no strife to heal—
 The past unsighed for, and the future sure; 100
 Spake of heroic arts* in graver mood
 Revived, with finer harmony pursued,

"Achilles laments in the *Iliad* that the life of a slave on earth was more desirable than the colourless existence of the heroes in Elysium."—*Anc. Class., Virgil.*

97—100. This passage is a familiar quotation.—BARTLETT.

98. '*In worlds &c.*'—In another state of life after death, whose course is calm and pure, in which there is no passion or emotion. EQUABLE—Smooth, undisturbed by extremes of joy or sorrow, or tumultuous passion. Where spirits "pass a monotonous existence *without fear, but without hope.*"

99. '*No fears*'—The construction is left incomplete for the sake of energy of expression. It is strictly, "There are no fears &c."

100. '*The past unsighed for*'—Where the past is not regretted.

101. '*Heroic arts in graver mood revived*'—The games of the palaestra, wrestling, martial and gymnastic exercises, equestrian practice on ghostly horses, and exercises in ghostly chariots,—the sports they had practised on earth revived in elysium and pursued in a calmer, graver, more harmonious manner than on earth, being now free from the turbulence of earthly passions,

arms and shadowy cars"—VIRGIL, *Æn. VI.* 637.

"Shadows as they are, all the items of their happiness are material." Their interests are "the interests of earth, without earth's substantial realities."

ARTS—Like the Latin '*artes*,' in a wider sense than the English, including acts. The Latin word *ars*, genitive *artis*, hence *art* is derived, signified with the Romans, acquired *skill*, whether mental or manual. Hence *art*, according to the Romans, was both theoretical and practical, and the arts are either liberal or illiberal. A master of the liberal arts was termed *artifex*, while one who laboured with his hands at the illiberal arts was termed *opifex*. This distinction remains in our own language, as *artist* and *artisan*, or *artist* and *craftsman*. The term *art* was widely used in the classical sense by early writers. Many of the arts such as Logic, Rhetoric, Astronomy, &c., would at the present day be rather termed sciences. The terms "fine arts," "polite arts" appear to have come into vogue about the middle of the last century. A writer in Chambers's Journal, said *science* 'had exclusive reference to the works of God; and *art*, exclusive reference to the works of man.' The line thus drawn is probably as good as any that can be drawn."—*Notes and Queries.*

GRAVER *i. e.*, more calmly than on earth.

102. *Revived* agrees with '*arts*.' FINER—More delicate. *Fr. fin*; *Lat. finis*, an end; hence complete, elaborate, exquisite.

103. *Of all*—Constructed with *he spake*, supplied from the preceding lines. IMAGED—Rather introduces the notion of visionary, unsubstantial

Of all that is most beauteous—imaged there
 In happier beauty, more pellucid streams,
 An ampler ether, a diviner air, 105
 And fields invested with purpureal gleams,
 Climes which the sun, who sheds the brightest day
 Earth knows, is all unworthy to survey.
 Yet there the soul shall enter which hath earned
 That privilege by virtue.—“ Ill,” said he, 110

nature of the world of the dead.—TURNER. Represented there in more blissful beauty.

103—6. ‘Of all ..gleams’—A familiar quotation.—BARTLETT.

103—8. Cf. Virgil’s *Æn.* 640, &c—

“Here the plains enjoy a more open atmosphere and are clothed with a purple light; their own sun, stars of their own, they know.”

“Those fields with æther pure, and purple light

Ever invested, scenes by him pourtrayed

Who here was wont to wander.”

“Green spaces, folded in with trees,

A paradise of pleasures;

Around the champaign mantles bright

The fulness of purpureal light;

Another sun and stars they know,

That shine like ours, but shine below.”—*Anc. Class, Virgil.*

104. ‘More pellucid’—More-transparent than any on earth. *Pellucid* is from Lat. *per lucidus*.

105. ‘Ampler ether’—Æther was opposed to *aer*, the lower atmospheric air.

106. INVESTED—Lit., clothed. Covered over as if with a *vestis* or *garment*. It is here used almost literally. PURPUREAL—Of a purple colour.

• 107. CLIMES—From a Greek word meaning ‘to slope,’ from the ancient idea that the earth *declined* to the equator and *inclined* to the poles. WHO—Although he. DAY—Light.

108. ‘All unworthy’—*All* is used adverbially for ‘completely.’ Cf. :—

“Though being all too base

To stain the temper of knightly sword.”

—SHAKESPEARE, *Rich. II.* iv. sc. i. 28.

109. YET *i. e.*, beautiful as it is. ‘*Shall enter*’—Notice the use of the future indicative for the sake of greater vividness although in a reported sentence.

110. •PRIVILEGE—Any power or right which a person or a class of persons enjoys to the exclusion of all other persons or classes of men, in his or their public or private capacity—thus the immunity enjoyed by a member of Parliament from arrest in Civil suits during the time he sits in the Parliament is said to be a Parliamentary privilege; or a privilege which an Englishman enjoys under his capacity of a representative of a portion of his countrymen. For further notes see in *Tintern Abbey*, l. 124.

110—20. Little did I understand the true object of man’s life, little did know that there was a purpose, a reality in it,—a purpose I misjudged,

"The end of man's existence I discerned,
Who from ignoble games and revelry
Could draw, when he had parted, vain delight,
While tears were thy best pastime, day and night,

"And while my youthful peers, before my eyes, 115
(Each hero following his peculiar bent)
Prepared themselves for glorious enterprise
By martial sports,—or, seated in the tent,
Chieftains and kings in council were detained,
What time the fleet at Aulis lay enchained. 120

—when, while kings and chieftains were gathered in council, and my equals in age and rank were training themselves for glorious deeds by martial exercise, I separated from thee who wert sorrowing day and night, wasted hours away in endeavouring to derive (empty and useless) pleasure from mean sports and revelry. While the others were all actuated by some real purpose, seeing before them some glorious object, and acting so as to attain it, I was idly leading an *objectless* life in low pleasure. I could little have understood the real end of man's existence in doing that.

111. END—i.e., 'object,' the 'final aim,' not 'the close' of man's existence.

112. 'Who could draw'—A relative clause to I, equivalent to an adverbial one of reason. Since I could draw. REVELRY—Fr. *reveiller*; *re-vigilare*, a keeping awake, so a feast which keeps awake. The same word gives 'vigil.'—TURNER.

113. 'Vain delight'—Foolish pleasure.

114. 'Best pastime'—Favourite employment. The present passage has the effect of an oxymoron, i. e., "a pastime that was no pastime." PASTIME—Vide *Pet Lamb*, l. 55. Thy is emphatic.

115. While in this and the preceding lines, is almost equivalent to *though*.

116. PECULIAR—Syn.:—*Particular* qualifies that which belongs to one sort or kind only, exclusively of others. *Peculiar* qualifies that which belongs to the individual. Particulars are minor circumstances which characterise events; peculiarities are qualities that distinguish things or persons exclusively.—GRAHAM. BENT—The same metaphor gives the synonymous word 'inclination.'

118. 'Martial sports'—Warlike games, e. g., wrestling. MARTIAL—Vide *The Vanity of Human Wishes*, l. 235.

119. 'In council' i. e., were occupied in deliberating. Chieftains and kings in council—The Greek fleet was under the leadership of the "twin-throned, twin-sceptred pair," Agamemnon, king of Mycenae and Menelaus, King of Argos. The chief Greek leader however was Achilles, the hero of the *Iliad*. Others were Diomedes, Ajax, Ulysses, &c.... "Stern black-bearded kings" as Tennyson calls them.

120. 'What time'—A synecopated or shortened expression for "that time at which." At what time. An archaism. It introduces an adverbial clause and is of common occurrence in poetry. Cf. Milton's *Comus* 291:—

"Two such I saw, what time the labour'd ox
In his loose traces from the furrow came"

"The wished-for wind was given :—I then revolved
 The oracle upon the silent sea ;
 And, if no worthier led the way, resolved
 That, of a thousand vessels, mine should be
 The foremost prow in pressing to the strand,— 125
 Mine the first blood that tinged the Trojan sand.

"Yet bitter, oft-times bitter, was the pang
 When of thy loss I thought, beloved wife ;
 • On thee too fondly did my memory hang,
 And on the joys we shared in mortal life,— 130
 The paths which we had trod—these fountains,—flowers ;
 My new-planned cities, and unfinished towers.

"But should suspense permit the foe to cry,
 'Behold, they tremble!—haughty their array,
 Yet of their number no one dares to die?'— 135

And *Paradise Lost*, l. 36:—

"What time his pride

Had cast him out from Heaven."

Also *Lycidas*:—

"What time the May-fly winds his sultry horn."

AULIS—A harbour at the mouth of the river Euripus, in Bœotia, where the Greek fleet assembled previous to their voyage against Troy. ENCHAINED—The Greek fleet was detained 'On Choleis' coast, by Aulis rock-bound shore by a calm, or by thwarting winds "that kept the fleet in unwelcome rest, and famine and weariness wasted the strength of Greece." This was the work of Artemis or Diana who was angry with Agamemnon the Greek leader who had once killed one of her sacred deer in the 'grove of Artemis.' Nothing, the seer Calchas declared, would appease Diana's wrath but a virgin's blood, the blood of Iphigenia, Agamemnon's daughter. Agamemnon proceeded to sacrifice her, but Artemis put a hart in her place and carried her to Tauris, where she became the priestess of the goddess.

121. REVOLVED—Pondered over; literally, rolled over (in my mind). Lat. *revolvere*, to roll. So the expression "turning a matter over."

122. 'Upon the silent sea'—As I glided over the silent sea.

123. *No worthier vessel than mine.*

123. 'Of thy loss'—Of losing thee.

131. 'These fountains'—The pronoun brings back the attention to the presence of Proteus in his old home.

132. TOWER—Vide *The Vanity of Human Wishes*, l. 34.

133. SUSPENSE—The hesitation and anxiety caused by thoughts of his wife, &c.

134. 'Haughty their array' *i. e.*, although their array be proud and pompous. ARRAY—The verb to *array* means to set in order, to clothe, to deck, &c. Some suppose it to be compounded of the prefix *a* and the Old English *ray*, from which come 'raiments' and which is allied to A. S. *wigan* to rig, to clothe. Others derive it from the Fr. *arroyer*, *arrier*, to set in

Encouraged, sanctioned, chiefly for that end.
For this the passion to excess was driven—
That self might be annulled ; her bondage prove
The fetters of a dream, opposed to love.” 150

Aloud she shrieked !—for Hermes reappears !
Round the dear shade she would have clung—’tis vain :
The hours are past,—too brief had they been years ;
And him no mortal effort can detain :
Swift, toward the realms that know not earthly day, 155
He through the portal takes his silent way,
And on the palace-floor a lifeless corse she lay.

By no weak pity might the gods be moved, 160
She who thus perished, not without the crime

the beloved object is all and *self is nothing* ; where love is deep, strong, and, entirely forgetful of self ; and, then, refined and purified, controlled by reason, and directed towards higher objects, may settle into the pure *calm unselfish* love of spirits, “such love as spirits feel in worlds whose course is equable and pure.” Love is a pure feeling but when ’tis mixed with self-gratification, it is *passion* and passion is earthly. To free it from the element of selfishness, from the bondage of self (to make the influence of self unreal, “the fetters merely of a dream, opposed to love”) hur an love is rendered excessive, since in the excess of love self is entirely forgotten ; and “self being *annulled*” that strong love, refined and controlled by reason, ascends to the pure heavenly love, deep and sympathising, of the spirits. See l. 75.

149. ‘Self might be annulled’—Selfishness might be overcome by it. *Bondage*—From *bond*. *Band*, *bond*, *bound*, *bunch*, *bundle* and *bend* are all etymologically connected with the verb to *bind* ; *band*, a tie ; *bond*, *bound*, *bunch*, and *bundle*, each of which signifies that which is *bound* ; and *bent*, a kind of grass used for *binding*.—CHAMBERS’S *Dicty*. PROVE *i. e.*, might prove. ‘*Her bondage prove &c.*’—That the bondage of selfishness might prove no stronger than mere visionary fetters to bind the might of love.

“Love took up the harp of life, and smote on all the chords with might ;
Smote the chord of self that, trembling, passed in music out of sight.”—

TENNYSON, *Locksley Hall*.

152. ‘Round the dear shade &c.’—She tried to cling to the beloved ghost. SHADE—Her phantom husband. See l. 142 for a different use of ‘shade,’ where ‘the shades means the shadows, the gloom of the infernal realms, Pluto’s shadowy abode. ‘*Would have clung*’—This sentence is grammatically incorrect. Complete it.

153. *They would have been too brief, if they* (three hours) had been three years—for time spent in happiness seems very brief.

Note this use of the past tense. The intensity of her sorrow caused her heart to break at once, and, while he is going, she is dead.

157. *Vide* l. 90, note, and notice any other irregularity in the versification of this stanza.

158. The first version ran thus :—

“Ah ! judge her gently who so deeply loved !

Her who in reason’s spite yet without crime

Of lovers that in reason's spite have loved,
Was doomed to wander in a grosser clime,
Apart from happy ghosts, that gather flowers
Of blissful quiet 'mid unfading bowers.

Yet tears to human suffering are due ;
And mortal hopes defeated and o'erthrown 165
Are mourned by man; and not by man alone,

Was in a trance of passion thus removed,
Delivered from the galling yoke of time
And these frail elements, to gather flowers
Of blissful quiet 'mid unfading bowers."

A later edition gives :—

"Thus, all in vain exhorted and reproved
She perished ; and as for a wilful crime
By the just gods, whom no weak pity moved,
Was doomed to wear out her appointed time," &c.

159. *As* = as if. A very common expression.

160. "Whom no weak pity moved" Cf. Virgil, *Georg.* IV. 488-89—Where it is said of Orpheus when he looked back at Eurydice (see note on l. 27).

"When some wild frenzy seized the lover's heart,
Unheeding, well, were pardon known in hell,
Well to be pardoned."—KING'S Translation of the *Georg.*

162. 'Apart from happy ghosts'—*Happy* is emphatic. Cf. Virgil, *Æn.* VI. 447, places the shade of Laodamia among unhappy lovers, in the "Mourning Fields." See Introductory Note.

Dante places the spirits of the slaves of passion in his second circle, where like the ghost of Gawain, they are "blown along a wandering wind."—TURNER.

163. 'Unfading bowers'—

"Green spaces folded in with trees,
A paradise of pleasaunces."—See note on l. 103-8.

162—3. 'That gather flowers &c.'—That are enjoying peace and happiness.

164—6. 'Yet tears .. man alone,'—This is a familiar quotation.—BARTLETT.

166. *Man* corresponds to 'mortal' in the preceding line. 'And not by man alone'—The invisible world, "the highest animate existences and also inanimate things (the knot of spiry trees, *nature*) feel with, and for, the human sufferer. Such a belief in a continuous sympathy throughout creation, in the wholeness and unity of the world, the great poet delighted to maintain. See his lines *Written in Early Spring*.

"To her fair works did Nature link
The human soul that through me ran"—HALES.

His belief of a spirit that breathes in Nature, that gives a unity and wholeness to created things, resolves itself at one time into a kind of Natural Pantheism, at another into a doctrine of annihilation. Cf. the following lines on *Lucy* :—

"No motion has she now, no force :
She neither hears nor sees ;
Rolled round in Earth's diurnal course
With rocks and stones and trees."

As fondly he believes.—Upon the side
 Of Hellespont (such faith was entertained)
 A knot of spiry trees for ages grew .
 From out the tomb of him for whom she died ; 170
 And ever, when such stature they had gained
 That Ilium's walls were subject to their view,
 That trees' tall summits withered at the sight—
 A constant interchange of growth and blight !

167. 'As fondly he believes'—Men foolishly believe that they alone mourn mortal woes. FONDLY—Sillily; foolishly. Cf. "Thou fond mad woman" in *Rich. II.* V. ii. 95. So *Coriol.* IV. i. 26. "'Tis fond to wail inevitable strokes." *Fondling* is used both as a term of endearment and for a fool. The O. E. *fonnen*=to be foolish. Hence *fond*=foolishly affectionate, "loving not wisely."—HALES.

168. 'Such faith, &c.'—So it was believed, such was the faith or belief, current, such the tradition.

169. SPIRY i. e., tall and tapering. 'A knot of spiry trees'—A clump or group of tall trees (for ages grew). Thus even Nature sympathises with the suffering of Laodamia and erects her own eloquent monument, this knot of trees that grow and wither alternately, over the tomb of Protesilaus.

170. 'From out'—A phrase often used in poetry; equivalent to *out from*; *out* being an adverb. Cf.

"Whilst from off the waters fleet."—*Comus*.

And

"Let them from forth a saw-pit rush at once."

—SHAKESPEARE, *Merry Wives*, IV. 4.

172. ILIUM—Another name for Troy. When they overtopped the walls of Troy, grew higher than the walls so that these were subject (i. e., lay under, *sub-jectum* or *jacitum*, from *jacere*, to lie) to their view.

173. 'At the sight' i. e. On beholding the ruined walls of Troy. At the sight of the spot where Protesilaus had died, and which was the cause of his wife's sorrows.

"For the account of these longlived trees, see Pliny's *Natural History*. lib. XVI. cap. 44."—*Author's note*.

174. Alternately growing up and withering down. BLIGHT—Sax, *blæcþa*, scurf, leprosy. A disease incident to plants either destroying the whole plant or only the leaves and blossoms.

WORDSWORTH'S POEMS.

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Cunning	Hart-Leap Well	61	Fretful	Tintern ...	54
			Frowned	Sonnet (2) ...	1
Dam	Pet Lamb ...	39	Fugitive	Immortality ...	132
Dame	Nutting ...	11	Funeral	" ...	94
Damsel	Hart-Leap Well	60	Furness fells	Sonnet (1) ...	6
Dante (Alighieri)	Sonnet (2) ...	8	Furred	Peter Bell ...	71
Decay	Tintern ...	116			
Delight (Syn.)	Immortality ...	12	Gait, gate	" ...	67
Dell	Hart-Leap Well	65	Gallant	Hart-Leap Well	65
Deplore (Syn.)	Peele Castle ...	43	Gamble	} Skating ...	1
Desperate	Hart-Leap Well	145	Gambol		
Destiny	Stepping ...	2	Garb	Hart-Leap Well	118
Devoted	Laodamia ...	48	Gazed	Daffodils ...	17
Din	Tintern ...	26	Generous	Laodamia ...	46
Dismal	Peele Castle ...	44	Genial	Tintern ...	116
Divine	Hart-Leap Well	105	Gesta, s	Hart-Leap Well	22
Doleful	Hart-Leap Well	12	Ghastly	Laodamia ...	93
Dome	King's College &c	22	Glad	May ...	13
Draughts	Pet Lamp ...	44	Glade	Lucy ...	10
Drear	Jehovah ...	13	Glaramara	Yew-trees ...	33
Duly	Laodamia ..	71	Glaring	Peter Bell ...	75
			Glee	Fountain ...	20
Ebb	Fox ...	23	Glimmering	Hooting ...	6
Ecstasies	Tintern ...	141	Glimpses	World and Na-	
Embers	Immortality ...	129		ture ...	12
Enmity	Immortality ...	159	Gloom	Lines Written	
Enough (Syn.)	Fountain ...	56		While &c. ...	10
Espied	Pet Lamb ...	3	Gorgeous	Venetian Repub-	
Ethereal	Skylark ...	1		lic ...	1
Exile	Sonnet (2) ...	6	Grace	Duty ...	42
			Grief	Tintern ...	146
Falcon	Hart-Leap Well	11	Grove	Immortality ...	1

	Line.		Line.
Guile	Venetian Republic ... 6	Lovely	Peter Bell ... 47
Gurgled	Fountain ... 8	Lulled	Hart-Leap Well 150
Hall	Hart-Leap Well 18	Lute	Sonnets (2) ... 4
Hallooed	" ... 21	Magic	Laodamia ... 86
Happiness (Syn.)	Milton ... 6	Manners	Milton ... 8
Hawes	Hart-Leap Well 101	Meadows	Tintern ... 106
Hazel	Nutting ... 19	Medea	Laodamia ... 83
Healing	Tintern ... 147	Melody	Danish Boy ... 37
Heaven	Skylark ... 12	Mercury	Laodamia ... 18
Hector	Laodamia ... 48	Meteors	Peak ... 9
Headless	Lines Written	Mien	Peter Bell ... 58
	While &c. ... 10	Milky way	Daffodils ... 18
Hercules	" ... 79	Mimic	Hooting ... 19
Hermit	Sonnet (1) ... 2	Misty	Tintern ... 139
Hulk	Peale Castle ... 47	Mood	" ... 38
Humanity	Tintern ... 93	Moor	Peter Bell ... 56
Husbanded	Nutting ... 10	Mortal	Immortality ... 146
		Moss	Nutting ... 36
Infant	May ... 27	Mould, (v.)	Education of
Inform	Tintern ... 128		Nature ... 23
Island, Isle	Hooting ... 2	Mould, (n.)	Laodamia ... 16
Issue	Laodamia ... 12	Mound	Hart-Leap Well 110
		Murder	" ... 137
Jehovah	Jehovah	Myrtle	Sonnet (2) ... 7
Jocund	Hooting ... 16	Mystery	Tintern ... 39
Jove or Jupiter	Peak ... 10		
Jubilee	Immortality ... 38	Nay	Peter Bell ... 41
		Nerve	Laodamia ... 87
Kind	Laodamia ... 56	Nightingale	Skylark ... 7
Kine	Pet Lamb ... 5	Nook	Danish Boy ... 14
Knight	Hart-Leap Well 1	Noon-tide	Yew-trees ... 26
		Nuns	Sonnet (1) ... 1
Landscape	Tintern ... 8	Nurse	Pet Lamb ... 39
Lawns	Lucy ... 14	Ode	Duty
Lay, v. (Syn.)	World & Nature 2	Oracle	Laodamia ... 48
Lay, n.	Reaper ... 21	Orochard	Tintern ... 11
Lea	World & Nature 11		
Left (Syn.)	Education of, ... 39	Pagan	World & Nature 10
Learned	Immortality ... 92	Pageantry	Peale Castle ... 46
Lingering (Syn.)	King's College 12	Pain	Reaper ... 23
Lisps	May ... 25	Panniered	Peter Bell ... 12
Listened	Cuckoo ... 18	Pansy	Immortality ... 54
Listlessness	Immortality ... 157	Paramour	Hart-Leap Well 10
Lo	Jehovah ... 2	Perce	Laodamia ... 65
Lodge	Hart-Leap Well 131	Parleys	Peak ... 2
Loitering	May ... 36	Passion	Tintern ... 79
Looked (Syn.)	Hart-Leap Well 113	Pastime	Peter Bell ... 55
Loom	Sonnet (1) ... 4	Peals	Hooting ... 13
Lore	King's College &c 6	Peculiar	Laodamia ... 116
Lorton Vale	Yew Trees ... 1	Peers	May ... 26
Lover	Tintern ... 105	Peers	Laodamia ... 84

	Line.		Line.
Pensive	Daffodils ... 20	Rout	Hart-Leap Well 13
Percy	Yew-trees ... 5	Roved	Peter Bell ... 1
Perennially	" ... 23	Rueful	Peele Castle ... 43
Permit (Syn.)	May ... 50		
Petrarch (Francis)	Sonnet (2) ... 4	Sacrifice	Laodamia ... 1
Phantom	Laodamia ... 29	Sad	Fox ... 9
Piety	Rainbow ... 9	Savage	Peter Bell ... 51
Pile	King's College &c 22	Scare	Laodamia ... 39
Pilgrim	Hart-Leap Well 59	Season	Tintern ... 13
Pity	Pet Lamb ... 37	Security	Duty ... 20
Plain	Cuckoo ... 26	Self-same	Hart-Leap Well 156
Plots	Tintern ... 11	Several	" " ... 51
Poictiers	Yew-trees ... 8	Shed	" " ... 59
Precipices	Skating ... 16	Sheer	" " ... 50
Primrose	Peter Bell ... 8	Shepherd	Immortality ... 35
Prison	Immortality ... 67	Sidelong	Peter Bell ... 66
Privilege	Laodamia ... 110	Shent (Syn.)	Peele Castle ... 28
Profane	Yew-trees ... 20	Slavo	Immortality ... 119
Prophet	Immortality ... 114	Sloveling	Peter Bell ... 67
Protens	World & Nature 13	Small, Little	
Provide		(Syn.)	" " ... 11
Procure	Jehovah ... 3	Sober	Tintern ... 142
Furnish		Sojourn	Laodamia ... 78
Supply		Solitary (Syn.)	Peter Bell ... 51
Pursue	Peter Bell ... 34	Sonnet	Sonnet (2) ... 1
		Sordid	World & Nature 4
Quaint	Nutting ... 8	Sound	Reaper ... 8
		Spectre	Laodamia ... 38
Radiance	Immortality ... 175	Sportive	Education of Na-
Rainbow	Rainbow ... 2		nature ... 13
Random	Duty ... 26	Spy	Danish Boy ... 45
Raptures	Peter Bell ... 32	Start	Peter Bell ... 41
Raven	Danish Boy ... 28	Statelily	Education of Na-
Rehearsed	Hart-Leap Well 122		ture ... 32
Rejoice	Cuckoo ... 2	Steed	Hart-Leap Well ... 6
Relent	Laodamia ... 86	Steer	Jehovah ... 9
Repose, Rest		Strain	Reaper ... 8
(Syn.)	Hart-Leap Well 45	Strand	Laodamia ... 44
Reprove, Rebuke		Strong, Robust	
(Syn.)	Duty ... 4	(Syn.)	Pet Lamb ... 26
Restore		Stygian	Laodamia ... 66
Return	Peak ... 8	Sublime	Tintern ... 38
Reply		Sullen	Immortality ... 42
Revelry	Laodamia ... 112	Swale	Hart-Leap Well 75
Revalved	" " ... 121	Sycamore	Tintern ... 10
Richmond	Hart-Leap Well 101	Sylvan	Hart-Leap Well 87
Bill	Danish Boy ... 1	Sympathy	Immortality ... 131
River	Peter Bell ... 8		
Rivulet	Lucy ... 28	Ta' or	" " ... 21
Road	Hart-Leap Well 50	Tasso (Torquato)	Sonnet (2) ... 5
Roseate	Laodamia ... 66	Tax	King's College
Round	Education of Na-	&c. ... 1	
	ture ... 28	Th (suffix)	Hart-Leap Well 136

	Line.		Line.
Theme	Reaper ... 25	Very	Hart-Leap Well 26
Thorn	Hart-Leap Well 33	Vast	Danish Boy ... 27
Threshold	Nutting ... 6	Villa	Peter Bell ... 28
Thrilling	Reaper ... 13	Viole	Nutting ... 31
To (gerundial)	Stepping ... 10	Virtue	Laodamia ... 49
Tolled	Skating ... 7	Visage	" ... 67
Torrents	Hooting ... 21	Wallet	Nutting ... 6
Tramplng	P. Castle ... 52	Wan	May ... 19
Transports	Laodamia ... 77	Warble	Danish Boy ... 37
Triton	World and Na- ture ... 14	Wayward	Education of Na- ture ... 23
Trivial	Tintern ... 33	Weak	Hart-Leap Well 1
Trumpet	Immortality ... 25	Wed	Peter Bell ... 40
Tumultuous	Skating ... 25	Welcome	Cuckoo ... 13
Twilight	" ... 3	Wensley Moor	Hart-Leap Well 1
		While (Syn.)	Lucy ... 35
Umbrago	Yew-trees ... 22	Wildish	Stepping ... 2
Umfraville	" ... 5	Willows	Education of Na- ture ... 20
Unchartered	Duty ... 37	Witohery	Peter Bell ... 25
Unison	Fox ... 3	World	World & Nature 1
Upbraid	Hart-Leap Well 22	Wrought	Duty ... 24
Uproar	Skating ... 23	Yean	Pet Lamb ... 35
Uro	Hart-Leap Well 75	Yew-trees	Yew-trees ... 1
Vagrant	Tintern ... 20	Yoke	Pet Lamb ... 41
Vain	Laodamia ... 61	Yon	May ... 2
Valo	Hart-Leap Well 94	Yore	Immortality ...
Vassel	" " ... 17		
Veering	" " ... 17		

QUESTIONS ON SOME OF WORDSWORTH'S POEMS.

* 1. What is meant by the "Lake Poets"? Name the most distinguished. Give the substance of Wordsworth's statement of the difference between the popular poetry of the time, and his own.

* 2. *Tintern Abbey* is called a Poem of the Imagination, why? Explain the difference between Fancy and Imagination, illustrating by a passage from the *Midsummer Night's Dream*. What meaning has *Fancy* in Shakespeare's plays?

† 3. In a sketch of Wordsworth's life endeavour to show his poetical and philosophical growth, illustrating by reference to particular poems.

† 4. What is the main idea of his "Ode on Intimations of Immortality"? How would you divide that poem?

‡ 5. In the following quotation the word *bent* is used in the same sense in which it is used in *Laodamia*.

"Oh could I have him back once more
This waring * * * * *
* * * I'd fool him to his bent."

Quote and explain the passage in which it occurs giving the meaning of the word.

‡ 6. What objection may be urged to the introduction of the names 'Jove,' 'Mercury' and 'Hercules' (so spelt) into the poem of *Laodamia*. What names would you substitute?

‡ 7. Are the bearing and language of Protesilaus such as you would expect on the part of a loving husband returning awhile to the society of a beloved wife? May the description be defended as artistically correct? State the grounds of your conclusion.

‡ 8. How was Protesilaus "self-devoted" if "by Hector slain"?

‡ 9. What is meant by "the guardian monster of the tomb?" Relate what you know of Alcestis and Medea.

‡ 10. Write a prose analysis of the following verses, exhibiting the full force and meaning of each clause. See lines 145—50 both inclusive, in *Laodamia*.

¶ 11. Explain the verses (21—24) of the Poem called *The True Woman*.

12. (a) In line 6 of the 'Ode on the Immortality' is 'of yours' used there quite in the ordinary sense?

(b) Explain *visionary gleam* in verse 56 of the poem.

(c) What is meant by *Nature's priest* in l. 72.

* CAL. UN. P. A. *Evaon*. for 1869.

† CAL. UN. M. A. *Evaon*. 1880.

‡ MADRAS UN. B. A. *Evaon*. for 1879.

¶ CAL. UN. F. A. *Evaon*. 1877.

THE
DESERTED VILLAGE,

BY

OLIVER GOLDSMITH,

WITH NOTES

Philological, Critical, Etymological, Analytical, Explanatory, &c.

TOGETHER WITH

A LIFE OF THE POET,

CRITICISMS, QUESTION PAPERS, ETC.

ALSO

AN INDEX

OF ALL THE IMPORTANT WORDS USED IN THE NOTES,

COMPILED BY

SÚRÉSH CHANDRA DÉV.

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P R E F A C E.

THE CALCUTTA SERIES OF ANNOTATED ENGLISH POEMS has had the good fortune to reach its third number, which redeems my promise to the students of the F. A. Class for 1879. In the interval between the issue of the second number and the "Deserted Village," I published Annotations on Macaulay's "Horatius" in almost an uniform plan but, unfortunately, without the text, which the publishers in whom the copyright of the work is vested, were unable to grant me permission to print.

Whilst engaged in the publication of this Series, I have always met with great encouragement from a number of my friends who are in Superior Service under Government; some of whom were the prime movers in my undertaking, and who materially help me. Other quarters from which I have received assistance are Gentlemen of the Government Educational Department, Members of the different Missionary Societies, and the Managers and staffs of many private schools.

I beg to tender my warmest and sincerest thanks to all these gentlemen for their kindness in assisting me, and I must not omit to offer my best thanks to Baboo B. N. Biswas, Rai Bahadur, for his valuable present, which, I need hardly say, is of material use to me.

I have much pleasure in acknowledging my indebtedness to the Editors of Series similar to mine in the Madras Presidency as well as to several of my countrymen viz, Babus P. C. Sircar, Dwarka. N. Bhattacharjee, Mohendra Nath Shome and others.

Some of my kind well-wishers, who are Principals and Professors of Colleges, in addition to having afforded me valuable hints, and revised my labours, have strongly recommended the Series to their students, and others have led me to hope and believe that Goldsmith's "Deserted Village" will be introduced into the higher classes of the School Department. It is with justifiable pride I trust, that I mention these facts, and I congratulate myself on having been the means, though to a small extent, of helping in the education of my fellow-countrymen, and I rejoice in the thought that my labours have not been entirely thrown away, but have done at least some good.

I must not forget to express my best thanks to the Printing Presses with which I have dealt. I can most heartily recommend the "Calcutta Press" for the honest and gentlemanlike behaviour, united with the most punctual despatch of business and neatness of execution, that have always characterized their dealings with me.

It is needless to say, that a portion of the notes and explanations have been borrowed from many of the extremely good editions of Goldsmith's work, among others—McLeod's, Storrs, Stevens and Morriss's, the Revd. McMillan's (of Madras,) Hales's "Longer English Poems," Morell's Poetical Reading Book, &c.,—and I only mention the fact to say that, owing to my having had frequently to mould the notes from two or three different editions into one to suit the purposes of my series, I have been prevented from acknowledging the authors in their respective places, as I did in the first two numbers.

CALCUTTA

The 1st. July 1879,

SURESH CHANDRA DÉV,
The Compiler.

OLIVER GOLDSMITH.

1. 1728-52. Oliver Goldsmith was born at Pallas, in Forney parish, county Longford, Ireland, Nov. 29, 1728, the son of a clergyman, whose portrait, as given in that of Village Preacher drawn by his son, is well known to every body. To his elder brother Henry he afterwards dedicated *The Traveller*. He was sent to some local school, and in time (in 1744) to Trinity College, Dublin, but he does not seem to have cut a very good figure as a pupil and scholar. After his leaving the University, his friends proposed various schemes for his future life, which were frustrated by his masterly thoughtlessness.

2. 1752-6. At last, in 1752, with the assistance of his friends he reached Edinburgh, to study medicine. Then he passed over to Leyden to study anatomy and chemistry; but the gaming-table had more attractions for him. Then he travelled, a very vagrant, about Europe: through Flanders, France, Switzerland, Italy, dependent during at least part of his tour upon what he could earn with his flute or beg by the way. In 1756 he landed at Dover.

3. 1756-9. Arrived in London, matters went hard with him. He was usher in a school, assistant in a chemist's shop, medical practitioner, literary hack. In 1759 he won some distinction by his *Present State of Polite Literature in Europe*. Though his distresses were by no means over, nor indeed were ever to be, or could ever be, so incurable was his improvidence, with 1759 began better times; Goldsmith had found his way.

4. 1759-74. In 1760 his fame was extended by his *Citizen of the World*; in 1764 by *The Traveller*, 1766 by *The Vicar of Wakefield*, 1770 by *The Deserted Village*, 1773 by *She Stoops to Conquer*. During these years he took his place as one of the literary leaders of his time. He became a conspicuous member of the Johnsonian circle. But his improvidence never failed to embarrass his circumstances. In the spring of 1774 his difficulties reached a crisis. Mental distress aggravated an attack of .. disease to which his habits, at times severely sedentary, had rendered him liable; his illness was made worse by injudicious self-doctoring. In the height of his fame he died, March 25, 1774.—Hales.

A monument was erected to his memory by the Literary Club,* in Westminster Abbey with a Latin epitaph by Dr. Johnson—Macaulay much objected to its being inscribed in Latin (see his *Essays* vol. I. on Croker's Ed. of Boswell's life of Samuel Johnson). The following is a translation of the epitaph.

OF OLIVER GOLDSMITH—

A Poet, Naturalist, and Historian
Who left scarcely any style of writing untouched,
And touched nothing that he did not adorn,

Of all the passions

Whether smiles were to be moved or tears

A powerful yet gentle master;

In genius, sublime, vivid, versatile,

In style, elevated, clear, elegant—

The love of companions

The fidelity of friends

And the veneration of readers

Have by this monument honoured the memory.

He was born in Ireland

At a place called Pallas

[In the parish] of Forney, [and county] of Longford

On the 29th Nov. 1728.

Educated at [the University of] Dublin

And died in London,

25th March 1774.

* The original members of this celebrated club were, Reynolds, Johnson, Burke, Dr Nugent Bennet Langton, Beauclerk, Chamier, Hawkins, and Goldsmith.

The following passage from Burns' *Epistle to R. Graham, Esq.* affords us an excellent picture of Goldsmith, the Poet.

"A being form'd t' amuse his graver friends,
Admir'd and prais'd and there the homage ends :
A mortal quite unfit for Fortune's strife,
Yet oft the sport of all the ills of life ;
Prone to enjoy each pleasure riches give,
Yet haply wanting wherewithal to live ;
Longing to wipe each tear, to heal each groan,
Yet frequent all unheeded in his own."

"Here lies poet Goldsmith for shortness called Noll,
Who wrote like an angel but talked like poor Poll."—Garrick.

GOLDSMITH AS A MAN.

Macaulay says "He was vain, sensual, frivolous, profuse, improvident" and, what is worse, "he was regardless of truth," but the impression we have derived from Irving's *Life of Goldsmith* is far from being unfavorable. The numerous anecdotes of his childlike simplicity, blundering awkwardness, ludicrous vanity and prompt, but thoughtless and often whimsical benevolence instead of creating any bad impression rather endear him to us the more. It is true, as the critic remarks, that his heart was so soft even to weakness; he was so generous that he forgot to be just, and was so liberal to beggars that he had nothing left for his tailor and his butcher;" but do we love him the less on these accounts? He was the creature of impulse, he lacked what we call strength of purpose, but certain it is that "a more generous heart never beat in a human bosom." On receiving the news of his death Burke burst into a flood of tears, and Reynolds flung aside his brush and pallet for the day.

GOLDSMITH AS A SPEAKER AND WRITER.

Goldsmith the Speaker and Goldsmith the Writer were two different beings. See what Garrick said of him. The fact is, "Minds differ as rivers differ: there are transparent and sparkling rivers from which it is delightful to drink as they flow; to such rivers the minds of such men as Burke and Johnson may be compared. But there are rivers of which the water when first drawn is turbid and noisome but becomes pellucid as crystal and delicious to the taste if it be suffered to stand till it has deposited a sediment; and such a river is the type of the mind of Goldsmith. His first thoughts on every subject were confused even to absurdity, but they required only a little time to work themselves clear." Horace Walpole used to call him an "Inspired idiot." Indeed when the "Traveller" appeared, the members of the Club could scarcely believe that such magic numbers had flowed from him. He was a doctor and the following repartee will shew the estimation in which his professional knowledge was held. "I do not practise" he once cried, "and I make it a rule to prescribe only for my friends." "Pray dear Doctor" said Beauclerk, "after your rule and prescribe only for your enemies." He wrote on Natural History, and yet Johnson said "If he can tell a horse from a cow, that is the extent of his knowledge in Zoology." On one occasion he maintained obstinately and even angrily that he chewed his dinner by moving his upper jaw. In his *Animated Nature* he relates

with faith and with perfect gravity all the most absurd lies which he could find in books of travels. He was a Historian and yet he was very nearly hoaxed into putting in his *History of Greece* an account of a battle between Alexander and Montezuma!

GOLDSMITH AS A PROSE WRITER.

As a prose writer few English writers have been endowed with a happier gift of style than Goldsmith; and few writers illustrate better than he how great is the power of a happy style. Perfect ease is his characteristic. Not a trace of effort is ever perceptible. Indeed his danger is of an opposite sort; for traces of carelessness may be detected only too often. There is a world of difference between writing easily, and writing free and easily—a difference often forgotten by attempters of the easy style. Goldsmith never mistakes the one for the other; he never sinks into vulgarity. With all his charming familiarity he yet never takes liberties with his readers, or exposes himself to liberties from them. Other characteristics are lucidity, idiom, aptness and felicity of language. Such were the attractions of his style that they served as a complete apology for very serious defects in many of his works. They served to make his *History of England*, his *History of Rome*, his *History of the Earth and Animated Nature*, popular for more than two generations, and still give a wonderful fascination to those so called histories. It is difficult to conceive of any theme which his style could not have rendered palatable and sweet. He was a very literary Midas; he could transmute to gold whatever he touched.

Literature was his profession. He tried other means of livelihood in vain. He wrote much and variously, charming always. To us of to-day he is best known as a *Novelist* and a *Poet*.

GOLDSMITH AS A NOVELIST..

As a novelist, to whom is he not known, and known with delight? The *Vicar of Wakefield* as a story abounds in improbabilities and incoherences; indeed as a story it is worth very little; neither as a picture of what it professes to paint, English domestic life, can it be pronounced of great value; but it has created at least one fellow-creature for us with a truthfulness, a humour, a pathos almost incomparable. The Vicar can never be forgotten. He is a permanent part of the population of the world. Neither can the unceasing kindness of nature, the true gentle sympathy with the joys and the sorrows of men, the love not blind but still considerate and pitying which inspire and animate that portrait ever be forgotten. "It is not to be described," writes Goethe to Zelter in 1830, "the effect which Goldsmith's *Vicar* had upon me just at the critical moment of mental development. That lofty and benevolent irony, that fair and indulgent view of all infirmities and faults, that meekness under all calamities, that equanimity under all changes and chances, and the whole train of kindred virtues, whatever names they bear, proved my best education." Surely one may look leniently on Goldsmith's shortcomings as a constructive artist, as one may shrink from passing any bitter sentence upon the frailties of his life, when one is refreshed and purified by his high wisdom and never-failing charity. If without offence I may use the words, I would say that his sins which were many should be forgiven, for he "*loved much*."

GOLDSMITH AS A POET.

'As a poet, grace marks Goldsmith rather than power—"sweetness" rather than 'light.' In accordance with the dubious theory of his age, he attempted what was called didactic poetry. Both *The Traveller* and *The Deserted Village* have a didactic purpose. So far as that purpose predominates, they fail as poems, if not also as philosophical treatises. But happily Goldsmith's practice was better than his theory. Moved by a true poetic instinct, he often forgets his text; he intermits his preaching or his argumentation; and turns his powers to properer uses. Goldsmith is certainly one of our charming descriptive poets. One cannot readily mention any pieces of domestic scenery that deserve comparison with those he has given us. Crabbe essayed to follow in his train; but, great as are his merits, he can scarcely be equalled with his master. In his facts Goldsmith is well nigh as faithful as Teniers; in sentiment and in spirit he excels him.'—HALES.

HISTORY OF THE POEM.

The Deserted Village was published in May, 1770, six years after *The Traveller*,¹ four after *The Vicar of Wakefield*. It ran through six editions before the year closed. In any period of English Literature such a poem would have won, and have deserved, notice; in the period of its appearance it stood almost alone. Goldsmith's was the one poetical voice of that time. No other poems besides his, published between Gray's *Odes* and Cowper's *Table Talk*, can be said to have lived. It is no wonder the *Deserted Village* was so widely popular. The heart of the people was not dead, though something chill and cold. It warmed towards a presence so genial, so graceful, so tender.

Here, as in his other poem, Goldsmith entertained not only an artistic but also a didactic purpose. He wished to set forth the evils of the luxury that was prevailing more and more widely in his day. This is a thrice old theme; but indeed what theme is not so? No doubt the vast growth of our commerce and increase of wealth in the middle and latter part of the last century especially suggested it in Goldsmith's time. Possibly enough in handling it Goldsmith made some blunders; the work could scarcely be his, if it were free from blunders. He has often been taunted by latter critics with his false political economy; and it has been pointed out how he was propagating his errors at the very time when Adam Smith was first preaching the truths of that great science. Errors he undoubtedly commits—errors of fact and errors of interpretation. He was wrong in his belief that England, was at the time of his writing rapidly depopulating. In the dedication of his poem to Sir Joshua Reynolds, he admits that the objection will be made by him and 'several of our best and wisest friends' that the depopulation it deplores is nowhere to be seen, and the disorders it laments are only to be found in the poet's own imagination. To this, he says, 'I can scarcely make any other answer than that I sincerely believe what I have written; that I have taken all possible pains in my country excursions, for these four or five years past, to be certain of what I allege, and that all my views and enquiries have led me to believe those miseries real, which I here attempt to display.' But it certainly was not the case. He was obviously wrong in ascribing this supposed depopulation to the great commercial prosperity of the time. Whatever sentimental, whatever real objections may be urged against Trade, it cannot be denied that it multiplies and widens fields of labour, and so creates populations. Large towns with their myriad inhabitants are the offspring of commerce. Goldsmith and his age disbelieved in large towns; they thought such unions of men mere conspiracies of vice; they held to invert the text, that wheresoever the eagles were gathered together, there the carcase would be. And large towns do include great and wide miseries; but

to say that they are signs of present depopulation is to contradict their very definition. Goldsmith's fallacy lies in identifying Trade and Luxury; see the poem *passim*. Observe the mere phrase 'Trade's unfeeling train.' Again, the picture drawn of the emigrants in their new land is certainly much exaggerated. Such experience as befalls the hero of Martin Chuzzlewit is very much what Goldsmith conceives to await all emigrants. He sees the tears and agonies of the leave-taking; and surely no one can make light of these sorrows; but he sees nothing of the hope and the confidence that lie beneath such distresses, however severe and temporarily overwhelming. He forgets that even these earliest and saddest of emigrants, though 'some natural tears they shed, yet wiped them soon.' He knows not, or he ignores, the happier side of the exile's prospects. He cannot fancy his hearth blazing as brightly on the other shore of the Atlantic as in the old country, or picture any 'smiling village' there with gay swains and coy-glancing maidens. He imagines only swamps and jungles, and whirlwinds and sun-strokes, and wild beasts and worse wild men, and shrieks and despair. See lines 341-358, and Traveller, 405-422.

But he is not always in the wrong. His attacks on Luxury, when he really means Luxury and not something else in some way associated with that cardinal pest, are well-deserved, and often vigorously made. And when he deplores the accumulation of land under one ownership—how 'one only master grasps the whole domain'—and how consequently the old race of small proprietors is exterminated—how 'a bold peasantry, their country's pride' is perishing, he certainly cannot be laughed down as a maintainer of mere idle grievances. One may agree with him in his view in this matter, or one may disagree; but it cannot be denied that here he has a right to his view—that this is a question open to serious doubt and difficulty. I suppose there are few persons who will not allow there is something to regret in the almost total disappearance of the class of small free-holders, however much that something may seem to be compensated for by what has come in their place. The present experience of Belgium, of Switzerland, of certain parts of Germany, certainly says much in their favour. (See Mill's Polit. Econ. Book II. Chaps. VII and VIII.) As the question is generally discussed by Political Economists, it lies between small farms and large farms—between *la petite culture*, *la grande culture*; most English writers, with one most distinguished exception, till lately at least, declaring for the latter. As it presented itself to Goldsmith, it lay between small farms and large parks—between a system of small ground-plots assiduously cultivated and wide estates reserved for seclusion and pleasure. He saw, or thought he saw, tracts of land reclaimed not from wildness but from cultivation, that they might form sometimes an artificial wilderness, always some idle and unproductive enclosure. 'Half a tillage,' as it seemed, 'stinted the smiling plain;' and in his eyes there was no smile possible for the plain like that of the waving corn, which is, as it were the gold-haired child of it. Then like the gentle recluse Gray, and like the bright day-labourer Burns, he felt much sympathy with the merriments and sadnesses and interests of the common country-folk. Their life was precious to him; and he could not bear to think that the area of it was being narrowed, that for them no more the blazing hearth should burn where it had been wont, not because they were dead, but because they were ejected wanderers.

It is from this sincere sympathy, apart from all theories and theorizings, that the force and beauty of this poem spring. When Goldsmith thinks of the decay or destruction of those scenes he prized so highly, a genuine sorrow penetrates him, and he gives it tongue as in this poem; he becomes the loving elegist of the old yeomanry. It may or it may not have been well, that that order should have passed away; but its passing must be wept for. Often it may be well for our friends to leave us; but certainly we

sigh sadly when they go. But Goldsmith was assured it was not well that that old order should be uprooted; therefore his grief is aggravated; and with his tears there are mixed shame and indignation.—HALES.

CHARACTER OF GOLDSMITH'S POETRY.

Goldsmith was indeed, emphatically a popular writer. For accurate research or grave disquisition he was not well qualified by nature or by education. He knew nothing accurately: his reading had been desultory; nor had he meditated deeply on what he had read. He had seen of the world; but he had noticed and retained little more of what he had seen than some grotesque incidents and characters which had happened to strike his fancy. But, though his mind was very scantily stored with materials he used what materials he had in such a way as to produce a wonderful effect. There have been greater writers, but perhaps no writer was ever more uniformly agreeable. His style was always pure and easy, and on proper occasions pointed and energetic. His narratives were always amusing, his descriptions always picturesque, his humour rich and joyous, yet not without an occasional tinge of amiable sadness. About every thing that he wrote, serious or sportive, there was a certain natural grace and decorum, hardly to be expected from a man, a great part of whose life had been passed among thieves and beggars, street-walkers and merry andrews in those squalid dens which are the reproach of great capitals.—MACAULAY.

CRITICISMS.

(1.) Goldsmith's "Deserted Village," says a critic, "abounds with couplets and single lines so simply beautiful in point of sentiment, so musical in cadence, and so perfect in expression, that the ear is delighted to retain them for their melody, the mind treasures them for their truth, while their tone of tender melancholy, and their touching pathos indelibly engrave them on the heart. His delineation of rural scenery, his village portraits, his moral, political, and classical allusions, while marked by singular fidelity, chasteness and elegance, are all chiefly distinguished for their natural and pleasing character. The finishing is exquisitely delicate, without being over-wrought; and with the feeling of tenderness and melancholy which runs through the poem, there is occasionally mixed up a slight tincture of pleasantry, which gives an additional interest to the whole."

One of the greatest blemishes is the frequent insertion of the word *here* to fill up the line.

(2.) "In 1770 appeared the 'Deserted Village.' In mere diction and versification this celebrated poem, is fully equal, perhaps superior, to the 'Traveller'; and it is generally preferred to the 'Traveller' by that large class of readers who think, with Bayes in the 'Rehearsal,' that the only use of a plan is to bring in fine things. More discerning judges, however, while they admire the beauty of the details, are shocked by one unpardonable fault which pervades the whole. The fault we mean is not that theory about wealth and luxury which has so often been censured by political economists. The theory is indeed false: but the poem, considered merely as a poem, is not necessarily the worse on that account. The finest poem in the Latin language, indeed the finest didactic in any language, was written in defence of the silliest and meanest of all systems of natural and moral philosophy. A poet may easily be pardoned for reasoning ill; but he can not be pardoned for describing ill, for observing the world in which he lives so carelessly that his portraits bear no resemblance to the originals, for exhibiting as copies from real life monstrous combinations of things which never were and never could be found together. What would be thought of a painter who should mix August and January

in one landscape, who should introduce a frozen river into a harvest scene? Would it be a sufficient defence of such a picture to say that every part was exquisitely coloured, that the green hedges, the apple-trees loaded with fruit, the waggons reeling under the yellow sheaves, and the sun-burned reapers wiping their foreheads, were very fine, and that the ice and the boys sliding were also very fine? To such a picture the *Deserted Village* bears a great resemblance. It is made up of incongruous parts. The village in its happy days is a true English village. The village in its decay is an Irish village. The felicity and the misery which Goldsmith has brought closely together belong to two different countries, and to two different stages in the progress of society. He had assuredly never seen in his native island such a rural paradise, such a seat of plenty, content, and tranquillity, as his 'Auburn'. He had assuredly never seen in England all the inhabitants of such a paradise turned out of their homes in one day and forced to emigrate in a body to America. The hamlet he had probably seen in Kent; the ejectionment he had probably seen in Munster: but, by joining the two, he has produced something which never was and never will be seen in any part of the world."—MACAULAY.

(3) We give one other extract which seems to be fairer than that from Macaulay. Gray, on hearing the *Deserted Village* read, exclaimed, 'This man is a poet.' Johnson notes that the *Village* is somewhat an echo of the *Traveller*—Campbell thinks it the better poem. Goldsmith was himself inclined to give the preference to the *Traveller*. 'The judgment has since been affirmed by hundreds of thousands of readers, and any adverse appeal is little, likely now to be lodged against it. Within the circle of its claims and pretensions a more satisfactory and delightful poem than the *Deserted Village* was probably never written. It lingers in the memory where once it has entered, and such is the softening influence, on the heart even more than on the understanding, of the mild, tender, yet clear light which makes its images so distinct and lovely that there are few who have not wished to rate it higher than poetry of yet higher genius. 'What true and pretty pastoral images,' exclaimed Burke, years after the poet's death, 'has Goldsmith in his *Deserted Village*. They beat all: Pope, and Phillips, and Spenser too, in opinion.' But opinions that seem exaggerated may in truth be often reconciled to very sober sense; and where, any extraordinary popularity has existed, good reason is generally to be shown for it. Of the many clever and indeed wonderful writings that from age to age are poured forth into world, what is it that puts upon the few the stamp of immortality, and makes them seem indestructible as nature? What is it but their wise rejection of every thing superfluous? being grave histories, or natural stories, of every thing that is not history or nature? being poems, of every thing that is not poetry, however much it may resemble it; and especially of that prodigal accumulation of thoughts and images, which, until properly sifted and selected, is as the unhewn to the chiselled marble? What is it, in short, but that unity, completeness, polish, and perfectness in every part, which Goldsmith attained? It may be said that his range is limited, and that whether in his poetry or his prose, he seldom wanders far from the ground of his own experience; but within that circle, how potent is his magic, what a command it exercises over the happiest forms of art, with what a versatile grace it moves between what saddens us in humour or smiles on us in grief, and how unerring is our response of laughter or of tears. Thus, his pictures may be small; may be far from historical pieces, amazing or confounding us; may be even, if severest criticism will have it so, mere happy tableaux de genre (pictures) hanging up against our walls;—but, their colours are exquisite and unfading; they have that universal expression which never rises higher than the comprehension of the humblest, yet is ever on a level with the understanding and appreciation of the loftiest, they possess that familiar sweetness of household expression which wins them welcome, alike where the rich inhabit, and in huts where poor men lie; and there, improving and gladdening all, they are likely to hang for ever.'—FORSTER'S *Life of Goldsmith*.

GOLDSMITH'S POLITICAL VIEWS DISCUSSED AND ILLUSTRATED.

The following extracts are taken from Mrs. Marcet's "Conversations on Political Economy" to illustrate the passages from the text which touch upon the principles of the science. These extracts need not be mentioned are in the form of a dialogue between two imaginary personages, the author personating herself in Mrs. B.

In the following up of CONVERSATION X 'On the Condition of the Poor,' Caroline says, 'I fear you will think me inconsistent, but I can not help regretting the inclosure of commons; they are the only resource of the cottagers for the maintenance of a few lean cattle. Let me quote my favourite Goldsmith:—

"Where, then ah! where shall poverty reside,
To 'scape the pressure of contiguous pride?"

And e'en the bare-worn common is denied."

Mrs. B—"You should recollect that we do not admit poets to be very good authority in political economy. If instead of feeding a few lean cattle a common, by being inclosed, will fatten a much greater number of fine cattle, you must allow that the quantity of subsistence will be increased and the poor, though in a less direct manner, will fare the better for it. Labourers are required to inclose and cultivate those commons, the neighbouring cottagers are employed for 'hat purpose, and this additional demand for labour turns to their immediate advantage. They not only receive an indemnity for their loss of right of common, but they find purchasers for the cattle they can no longer maintain in the proprietors of the new inclosures.

When Finchley common was inclosed, it was divided amongst the inhabitants of that parish; and the cottagers and little shopkeepers sold the small slips of land which fell to their share to men of greater property, who thus became possessed of a sufficient quantity to make it answer to them to inclose and cultivate it; and the poorer classes were amply remunerated for their loss of commonage by the sale of their respective lots."

Caroline—"But if we have it not in our power to provide for a redundant population by the cultivation of our waste lands, what objection is there to sending those who can not find employment at home, to seek a maintenance in countries where it is more easily obtained, where there is a greater demand for labour? Or why should they not found new colonies in the yet unsettled parts of America?"

Mrs. B. "Emigration is undoubtedly a resource for an overstocked population; but one which is adopted in general with great reluctance by individuals, and, till, within these few years, has been discouraged by Governments, from a mistaken apprehension of its diminishing the strength of the country."

Car: "It might be wrong to encourage emigration to a very great extent; I meant only to provide abroad for those whom we can not maintain at home."

Mrs. B.—"Under a free and equitable Government there is little danger of emigration ever exceeding that point. The attachment to our native land is naturally so strong, and there are so many ties of kindred and association to break through before we can quit it, that no slight motive will induce a man to expatriate himself. On this subject I am very willing to quote the 'Deserted Village':—

"Good Heaven! what sorrows gloom'd that parting day
That call'd them from their native walks away."

Besides, the difficulties with which a colony of emigrants have to struggle before they can effect a settlement, and the hardships they must undergo until they have raised food for their subsistence, are so discouraging, that no motive less strong than that of necessity is likely to induce them to settle in an uncultivated land.

Some capital too, is required for this as well as for all undertakings; the colonists must be provided with implements of husbandry and of art, and supplied with food and clothing, until they shall have succeeded in producing such necessities for themselves; and though of late years Governments have wisely decided on encouraging rather than checking emigration, few are tempted to abandon their country....."

CONVERSATION XIV. "On Income derived from the cultivation of land."

Car: "I often wish that the property of land was more subdivided in this country. How delightful it would be to see every cottage surrounded by a few acres belonging to the cottager, which would enable him to keep a cow, a few pigs, and partly at least to support his family on the produce of his little farm. Do you recollect Goldsmith's lines:—

"A time there was, ere England's griefs began,
"When every rood of ground maintain'd its man:

"But now, alas!....."

"Along the lawn where scattered hamlets rose,

"Unwieldy wealth and cumbrous pomp repose,

"And every want to luxury allied."

Mrs. B. "I shall point out to you a passage in Arthur Young's Travels in France, in which this question is discussed."

"Cayoline reads:—'I saw nothing respectable in small properties, except most unremitting industry. Indeed it is necessary to impress on the readers' mind that though the husbandry I met with in a great variety of instances was as bad as can well be conceived yet the industry of the possessors was so conspicuous and meritorious that no commendations would be too great for it. 'It was sufficient to prove that property in land is the most active instigator to severe and incessant labour. And this truth is of such force and extent that I know no way so sure of carrying tillage to a mountain top as by permitting the adjoining villagers to acquire it in property; in fact we see that in the mountains of Languedoc they have conveyed earth in baskets on their backs to form a soil where nature has denied it.'"

Mrs. B.—"Land that is too poor to afford a rent, you will recollect, may still yield sufficiently to pay the proprietor for its cultivation; it is therefore the property of such souls alone which will ensure their being cultivated—But go on."

Car: reads:—"But great inconvenience arises in small properties from the universal division which takes place after the death of the proprietor. Thus I have seen some farms which originally consisted of 40 or 50 acres reduced to half an acre, with a family as much attached to it as if it were an hundred acres. The population flowing from this extreme division is often but the multiplication of wretchedness. Men increase beyond the demand of towns and manufactures, and the consequence is distress, and numbers dying of diseases arising from insufficient nourishment. Hence small properties much divided form the greatest source of misery that can be conceived."

"In England small properties are exceedingly rare; our labouring poor are justly emulous of being the proprietors of their cottages, and that scrap of land which forms the garden; but they seldom think of buying land enough to employ themselves. A man that has two or three hundred pounds with us does not buy a field, but stocks a farm. In every part of England in which I have been, there is no comparison between the case of a day-labourer and of a very little farmer: we have no people that fare so ill and work so hard as the

"latter. No labour is so wretchedly performed and so dear as that of hired hands accustomed to work for themselves; there is a disgust and listlessness that cannot escape an intelligent observer, and nothing but real distress will drive such little proprietors to work at all for others. Can any thing be apparently so absurd as a strong hearty man walking some miles and losing a day's work in order to sell a dozen of eggs or a chicken, the value of which would not be equal to the labour of conveying it, were the people usefully employed?"

CONVERSATION XXII. "On Expenditure."

Mrs. B. "The ruin which extravagance entails on the prodigal is his natural punishment, and serves as a warning to deter others from similar imprudence. Any attempt to prevent such partial evil by sumptuary laws would, generally, tend to depress the efforts of industry. The desire of increasing our enjoyments, and of improving our situation in life, as it is one of the strongest sentiments implanted in our nature, so I conceive it to be essentially conducive to the general welfare. It is the active zeal of each individual exerted in his own cause, which in the aggregate, gives an impulse to the progressive improvement of the world at large. The desire of bettering his condition is justly considered as a laudable disposition in a poor man, and it is a feeling dangerous to repress in any class of society.

Caroline: reads—"The man of wealth and pride

Indignant spurns the cottage from the green."

"What can you reply to these beautiful lines, Mrs. B.? I fear they are but too faithful a representation of the state of society."

Mrs. B. "I must first inquire whether this man of wealth and pride either spends or produces capital in order to procure these gratifications. If the former, he deserves all the censure we have bestowed upon the spend thrift. If the latter, his wealth may possibly be more increased by his industry than diminished by his luxury."

Car: "In all probability he does neither; but being possessed of a considerable property, he lives upon his income; and such an expensive style of living must greatly diminish, if not wholly absorb, what he might otherwise economise."

Mrs. B. "Still I can not approve of compulsory measures to lessen his expenses. If it be desirable to stimulate and encourage the industry of man, and induce him to accumulate wealth, he must be at full liberty to dispose of it according to his inclinations. It is not only the possession of his property that must be secured to him, but the free use of it, in whatever manner he chooses. It is unquestionably true, unless the rich impoverish themselves by spending their capital, they can not impoverish their country."

CONTEMPORARIES.

Burke, Robertson, the Wartons, Gray, Mason, Gibbon, Adam Smith, Beattie, Sir William Jones, Churchill, Johnson, Garrick, Thomson, Collins, Cowper, Burns, &c.

METRE.

The '*Deserted Village*' is written in Iambic Pentameter generally called the Heroic Measure—consisting of five Iambuses or ten syllables—the most dignified of English verse, and is much used, being well adapted to subjects of an elevated character. Milton's '*Paradise Lost*', and '*Paradise Regained*'; Thomson's '*Seasons*'; Cowper's '*Task*'; Young's '*Night Thoughts*'; Roger's '*Italy*'; Campbell's '*Pleasures of Hope*'; Wordsworth's '*Excursion*'; and Southey's '*Joan of Arc*' and '*Madoc*' are all written in this measure. In the true Heroic metre the lines or verses do not rhyme.

This poem may be classed among the '*Didactic*' as well as the '*Descriptive*' species of English Poems. It ranks in the third class.

METHOD OF ANALYSING SIMPLE SENTENCES.

	Subject.	Predicate.	Object or completion of Predicate.	Extensions.	L.
1.	Humble happiness	endeared	each scene	.....	8
2.	Trade's unfeeling train	usurp	the land	.....	63
3.	I.....	have loitered	.....	o'er thy green how often	7
4.	Health and plenty	cheered	the labouring swain	.....	2
5.	One only master	grasps	the whole domain	.....	39
6.	Light labour	spread	her wholesome store for him	.....	59
7.	Those, far departing	seek	a kinder shore	.....	73
8.	Rural mirth and manners	are no more	.....	.....	74
9.	Thy glades forlorn	confess	the tyrant's power	.....	76
10.	The long-remem- bered beggar	was his guest	.....	.....	151
11.	Despair and anguish	fled	the struggling soul	at his control	174
12.	His ready smile	express	a parent's warmth	.....	185
13.	All.....	could not	the tollering mansion from its fall	.....	238
14.	The man of wealth and pride	takes up	a space	.....	275
15.	The pale artist	plies	the sickly trade	there	316
16.	She	lays	her head	near her be- trayer's door	332
17.	They, a melancholy band	move	.....	downward	401
18.	(They)	pass	.....	from the shore	402
19.	(They)	darken	all the land	.....	„
20.	The mother	spoke	her woes	with louder plaints	379

DETAILED ANALYSIS OF SIMPLE SENTENCES.

LINE 185.

1. His..... Enlargement of subject.
2. Ready..... Do. Do.
3. Smile..... Subject of sentence.
4. A parent's warmth Direct object.
5. Parent's..... Enlargement of object.
6. Express..... Predicate of sentence.

LINE 38.

1. These..... Subject of sentence.
2. Round thy bowers.. Extension of 4.
3. Their cheerful influence ..Completion of 4.
4. Shed..... Predicate.

LINE 103.

1. No..... Enlargement of 2, or attribute to 2.
2. Wretches..... Subject of sentence.
3. Born..... Attribute to 2.
4. To work..... Phrase dependent on 3.
5. And..... Connective.
6. (To) Weep..... Phrase dependent on 3.
7. Explore..... Predicate of sentence.
8. The mine..... Direct object.
9. For him..... Indirect object.

THE DESERTED VILLAGE.

DEDICATION.

TO SIR JOSHUA REYNOLDS.

DEAR SIR,

I can have no expectation in an address of this kind, either to add to your reputation, or to establish my own. You can gain nothing from my admiration, as I am ignorant of that art in which you are said to excel; and I may lose much by the severity of your judgment, as few have a juster taste in poetry than you. Setting interest, therefore, aside, to which I never paid much attention, I must be indulged at present in following my affections. The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you.

How far you may be pleased with the versification and mere mechanical parts of this attempt, I do not pretend to inquire; but I know you will object (and indeed several of our best and wisest friends concur in the opinion), that the depopulation it deploras is nowhere to be seen, and the disorders it laments are only to be found in the poet's own imagination. To this I can scarcely make any other answer, than that I sincerely believe what I have written; that I have taken all possible pains, in my country excursions, for these four or five years past, to be certain of what I allege; and that all my views and inquiries have led me to believe those miseries real, which I here attempt to display. But this is not the place to enter into an inquiry whether the country be depopulating or not: the discussion would take up much room, and I should prove myself, at best, an indifferent politician, to tire the reader with a long preface, when I want his unfatigued attention to a long poem.

In regretting the depopulation of the country, I inveigh against the increase of our luxuries; and here also I expect the shout of modern politicians against me. For twenty or thirty years past, it has been the fashion to consider luxury as one of the greatest national advantages; and all the wisdom of antiquity in that particular, as erroneous. Still, however, I must remain a professed ancient on that head, and continue to think those luxuries prejudicial to states by which so many vices are introduced, and so many kingdoms have been undone. Indeed, so much has been poured out of late on the other side of the question, that merely for the sake of novelty and variety, one would sometimes wish to be in the right.

I am, Dear Sir,

Your sincere friend, and ardent admirer,

OLIVER GOLDSMITH,

THE DESERTED VILLAGE.

!

THE ARGUMENT.

(1-34). The poet apostrophizes his native village, and revives his recollections of the old scenes, the old life, the old amusements. (35-50).—But all is now changed, the whole manor has passed into the hands of one proprietor, the former tenants are ejected, and desolation reigns everywhere. (51-56).—Surely it is a bad sign for a country when the accumulation of money, and consequently of land, in a few hands exterminates the peasantry. (57-62).—In old times the boast of England was its class of happy peasant proprietors; (63-74) now the ostentatious pomp of successful trade has everywhere superseded them. (75-82).—Nor is Auburn any exception.

(83-96).—Thither the poet had always longed to return in his old age, (96-112) and, in retirement from the simple and selfish world, prepare for death. (113-136).—But instead of a busy village, making the evening cheerful with the hum of a varied life, a poverty-stricken widow is the sole remaining inhabitant. (137-162).—Gone is the very house of the village preacher, a man simple, consistent, charitable to beggars, spendthrifts or broken down veterans; (163-170) sympathetic and persuasive; (171-176) the comfort of the dying; (177-192) the ornament of the church, and the friend of all his flock. (193-216).—Gone is also the school, where ruled the village school-master, a severe disciplinarian, though a kind-hearted man, and in the eyes of the rustics a prodigy of learning and argumentative skill. (217-236) Gone too is the village inn, where the village statesmen used to talk in the quaintly furnished parlour; (237-250) not even its associations, so pleasant to all classes, could save it.

(251-264).—Yet the simple happiness of country life is more real than the toiling pleasure of the fashionable world. (265-286) Splendour and happiness are not synonymous. The increase of riches does not necessarily imply the increase of wealth, either in its original or technical sense. The rich man's pleasure-grounds take up room sufficient to support many poor; (287-302) and the splendour of the land is as sure a sign of decay as artfulness in a woman's dress is of fading beauty.

(303-308).—Nor has the ejected peasant any other place open to him; the common is appropriated by the wealthy. (309-336).—The life of the town excites envy, and shocks by the sharpness of its contrasts between courtier and artisan, the fashionable throng and the houseless wanderer. (337-340). But the expatriated inhabitants of Auburn are not there; (341-362) their miserable lot has driven them to settle in the tropical unhealthy swamps and forests of the new world. (363-384) Sorrowful indeed is the parting of a family from old scenes and old friends, and the sundering of young affections.

(385-394).—Luxury, far from being worth the unhappiness it causes, is the insidious cause of national ruin. (395-430) Even now the rural virtues of contentment, hospitality, piety, loyalty, and love are leaving the unworthy land; and poetry, to which the poet has devoted his life, is departing with them. But wherever she may find a home, she has this lesson to teach, "that to be rich is not to be happy; that commercial prosperity is but a rotten foundation for national greatness.—SANKER.

AUBURN IN PROSPERITY.

SWEET AUBURN ! loveliest village of the plain,

Line 1. AUBURN is a fictitious name given by the poet to a village, probably his native place Lissoy, near Ballymahon, in Westmeath, Ireland, where the poet's brother Henry, (to whom Oliver addressed *The Traveller*,) had his living. This name was suggested to Goldsmith by Bennet Langton, a friend of Dr. Samuel Johnson.

"There is a village of this name, sometimes spelt Albourne, in Wiltshire (some 8 miles N. E. of Marlborough), which some Gazetteers identify with the scene of the poem, quite fancifully."—HALES On this subject we give an extract from Forster's *Life of Goldsmith*: 'Beautifully it is said by Mr. Campbell, that fiction in poetry is not the reverse of truth, but her soft and enchanted resemblance; and this ideal beauty of nature has seldom been united with so much sober fidelity, as in the groups and scenery of the Deserted Village. It is to be added that everything in it is English, the feeling, incidents, descriptions and allusions; and that this consideration may save us needless trouble in seeking to identify sweet Auburn with Lissoy. Scenes of the poet's youth had doubtless risen in his memory as he wrote, mingling with, and taking altered hue from, later experiences; thoughts of those early days could scarcely have been absent from the wish for a quiet close to the struggles and toils of his mature life, and very probably, nay almost certainly, when the dream of such a retirement haunted him, Lissoy formed part of the vision;—it is even possible he may have caught the first hint of his design from a local Westmeath poet and schoolmaster, who in his youth, had given rhymed utterance to the old tenant grievances of the Irish rural population;—nor could complaints that were also loudest in those boyish days at Lissoy, of certain reckless and unsparing evictions by which one General Naper (Napper or Napier) had persisted in improving his estate, have passed altogether from Goldsmith's memory. But there was nothing local in his present aim; or if there was, it was the rustic life and rural scenery of England. It is quite natural that Irish enthusiasts should have found out the fence, the furze, the thorn, the decent church, the never-failing brook, the busy mill, even the Twelve Good Rules, and Royal Game of Goose.'

"Lissoy claims the honour of being the spot from which the localities of the 'Deserted Village' were derived. The church which tops the neighbouring hill, the mill, and the brook are still pointed out; and a hawthorn has suffered the penalty of poetical celebrity, being cut to pieces by those admirers of the bard, who desired to have classical tooth-pick cases and tobacco stoppers. Much of this supposed locality may be fanciful, but it is a pleasing tribute to the poet in the land of his fathers."—SIR WALTER SCOTT. The word Auburn when an adjective means of a brown or burnt colour; when it is a common noun, coloured ground. It is in the case of address.

SWEET—This qualifying term has been used by the author in its mental or intellectual sense, as opposed to its physical or material sense. Der. Lat.

suaavis, allied to Sans. *swad* स्वाद.—Lovely, pleasing. LOVELIEST—The use of the other form for the superlative term of 'lovely,' 'most lovely' is established in good prose. VILLAGE—Through the French, from Lat. *villa*, a country seat, probably a contraction of *vicula* dimr. of *vicus*, a quarter or district of a city and often a hamlet or country seat, akin to Gr. *aikos*. Comp. E. 'wick' or 'wich' in *Chiswick*, *Norwich*, &c. The termination 'age' from the Lat. *aticus*—a collection. See notes on the word *stage* in *Es on Crit.* and 'Tyrant power,' l. 76 below. Here the word means a small collection of houses. It is in the same case with *Auburn* being placed in apposition. Syns.—*Hamlet*, *town*, *city*. In England, a hamlet denotes a collection of houses too small to have a parish

Where health and plenty cheer'd the labouring swain,
Where smiling Spring its earliest visit paid,

church. A *village* has a church, but no market. A *town* has both a market and a church or churches. A *city* is, in the legal sense, an incorporated borough town, which is, or has been, the place of a bishop's see.

PLAIN—Lat. *planus*, plain. Opposed to *highland* when used as a noun. Observe that this word is used in four distinct parts of speech.

(1). *Plain a.* Ordinarily means: simple, manifest.

(2). „ *n.* An open field.

(3). „ *adv.* In a plain manner.

(4). „ *v.* To level, to complain (obs. or poet.)

This is etymologically the same word as *Plans*.

'Sweet Auburn! loveliest—plain!'—This is an abridged sentence. Supply the omission of the article:—'which art the' after *Auburn*.

1—34. Compare BEATICE'S *Minstrel*, Stanzas XXXVIII and XXXIX:—

“But who the melodies of morn can tell?
The wild brook babbling down the mountain-side;
The lowing herd; the sheepfold's simple bell;
The pipe of early shepherd dim descried
In the lonely valley; echoing far and wide
The clamorous horn along the cliffs above;
The hollow murmur of the ocean-tide;
The hum of bees, the linnet's lay of love,
And the full choir that makes the universal grove.”
 &c., &c., &c.

2. WHERE—in which, and refers to *village*. HEALTH and PLENTY—Abstract for concrete, *i. e.*, for the healthy climate and plenty of things or abundant harvests. The substantive *health* is derived from the verb to *heal*. A.S. *hælan*, to heal, and *hæle*, whole. Hence 'to heal' = to make whole. See further notes on the word *h*, 61 below. PLENTY.—Lat. *plenus*, full—opposed to *scanty*. CHEERED.—Fr. *chère*, everything which respects meats, their quantity, quality, and mode of preparation; from Gr. *chairo*, to rejoice, because the sight of good viands makes the countenance glad.—OGILVIE. Other etymologists derive it from Persian *chhera*=face. Literally, to brighten the countenance of.—Made glad; enlivened. 'Labouring swain'—Is the rustic that works. The meaning of the line may be expressed thus:—In which rustics enjoyed health and were in comfortable circumstances; the villagers were rosy and had abundance of everything, *i. e.*, all their necessities of life. SWAIN—Originally a servant; so a young man, a peasant, a shepherd, a lover. Der. A.S. *swiagan* or *swincan*, to work. A favourite word in the poetic diction of the last century. It is seldom used except in poetry. Of *Traveller*, *l. 4*.—"Ye bending swains that dress the flowery vale." Nymph is its feminine form.

3. This is only poetic. It means this:—Even at the approach of summer under the shade and in valleys, people find great coolness and think as if spring is not yet gone. We may see in England how primroses and daisies grow plentifully in valleys, so that we may be so much delighted at the sight that we may scarcely think it is summer. 'Smiling Spring'—Spring (A.S. *sprengan*, to rise) is said to smile figuratively, thereby indicating the cheerful appearance of the country during spring when the earth breaks forth afresh into verdure, in contrast to Winter, when nature wears a bare desolate appearance, and is thus said to weep and fade. Hence the appropriateness of the epithet 'smiling.' This is an example of Personification. Note also the use of the figure Alliteration in this line.

And parting Summer's lingering blooms delay'd :
Dear lovely bowers of innocence and ease,

5

'Its earliest visit paid,'—Spring is represented as beginning in Auburn earlier than in many other places. The place is so mild that things begin to grow there sooner than anywhere else. Nature begins to revive there earlier than elsewhere, owing to the mildness of the climate. EARLIEST—First. VISIT—Lat. *video*, I see.—Appearance. *Paid* is an active verb governing the objective case *visit*, and agreeing with its nom. *spring*. Lines 2 and 3 are adjective sentences.

Its—It is to be regretted that the poet did not personify *Spring*

4. PARTING—Used here in the sense of *departing*. Der. Fr. *partir*, to depart. For this sense of the verb 'to part' the reader's attention is called to verse 363, and CAMPBELL'S *Rainbow*, ver. 3.—

—when storms prepare to part.

I ask not proud Philosophy to teach me what thou art."

Also, GRAY'S *Elegy*:—"The curfew tolls the knell of *parting* day."

The line literally means:—The blossoms of departing summer, which in severer climes would entirely disappear at the end of the summer season, here (*i.e.*) in Auburn remained for a while even after the end of summer, as if unwilling to leave such a beautiful spot. This and the preceding line are not of course to be taken literally. They may be contrasted with line 172 of the *Traveller*:—

"No vernal blooms their torpid rocks array
But winter ling'ring chills the lap of May."

LINGERING—Syns.—To *linger*, signifies to stay either willingly or unwillingly; *loiter* is to stay in a place willingly. *Lag* is used in a bad sense.

BLOOMS—The root is A. S. *blowan*, to blow, blossom. The word *bloom* is a contracted form of the word 'blossom' as *balm* of *balsam*. Cf. Pope:—"While opening *blossoms* diffuse their sweets around." *Blossom* is a dialectical form of the word *bloom* from the same root (*bloma*).—McLEOD: Trench says:—"Bloom is a finer and more delicate efflorescence even than blossom; thus the *bloom*, but not the *blossom* of the cheek." Syns.—*Blossom* is more commonly used than *flower* or *bloom*, when we have reference to the fruit which is to succeed. Thus we use *flowers* when we speak of shrubs cultivated for ornament, and *bloom* in a more general sense, as *flowers* in general, or in reference to the beauty of flowers.

DELAY'D—From Fr. *délai*, Lat. *dilate*, *dilatum*, fr. *de*, off, and *latum*, fr. *fero*, I carry. Hence to defer, to protract. Here remained beyond their usual time. It is an intrans. verb having for its nom. *blooms*.

5. BOWERS—From A. S. *bur*, a cottage; a place of retirement; hence by a lady's bower we mean, her private room. Cf. SCOTT'S *Lay of the Last Minstrel*:—"The Ladye had gone to her secret *bower*." Here in the text the word is not used in its original sense, a *chamber* or lodging room, but in its secondary meaning, a shady covered place. This word has three different shades of meaning:—(1) a room for sleeping; (2) an artificial summer house of wood overgrown with creepers to keep out the sun, and (3) *shade* formed by overshadowing trees. See further notes on the word *bower* in l. 33.

'Innocence and ease'—Abstract for concrete, *i. e.*, for innocent and ease-enjoying (happy) persons. Der. Lat. *innocens*, from *in*, priv.—not and *noceo*, I hurt, Harmlessness.—Supply the omission in this verse:—"Sweet Auburn! dear lovely bowers under which innocence and ease find shelter." *Bowers*, case in apposition to *Auburn*. Note the peculiar force of the genitive in this line. The meaning of the line is:—Arbours or covered places which were not used to hide guilt and shame, but where villagers enjoyed innocent repose in their leisure hours.

Seats of my youth, when every sport could please,
 How often have I loiter'd o'er thy green,
 Where humble happiness endear'd each scene!
 How often have I paus'd on every chafm,

6. 'Seats of my youth,'—Where, in my youth, I spent my time. The whole phrase favours the supposition as to locality mentioned above. SEATS—Lat. *sedes*, a seat, *sedeo*, I sit, is in app. to *dowers* in l. 5.

'When every—please,'—An adj. clause to *youth*. Cf. Pope's *Essay on Man*, Epistle II.—

"Behold the child by nature's kindly law
 Pleased with a rattle, tickled with a straw."

The meaning is:—When *i. e.*, in youth, the heart of our poet was quite free from anxiety or oppression of any sort, so that every sport could afford him pleasure; but the line suggests, that, as he grew older, he became more fastidious, and derived no pleasure from his boyish games. In other words, the poet seems regretfully to hint that his taste for enjoyment is not so great as it was.

7, 9, & 15. Are Exclamatory Sentences.

7. How—An adverb intensifying *often*. 'How often.'—An adverb ph.—frequently. 'How often have I' = I have very often. *Thy* refers to 'Sweet Auburn' in l. 1. GREEN—N. Common, unenclosed land over which the public are allowed to walk as they please. Grassy plain set apart for sports.

8. ENDEAR'D—Made dear or beloved. This belongs to that class of verbs which English grammarians call *Nominal* verbs, and which is known in Sanskrit by the name of **नामधातु** instances of which are not scarce in both these two

(English and Sanskrit) languages, *e.g.*, from Sans. **ऊष्म** a tree, we get **ऊष्मयते**. Such verbs are derived from nouns and adjectives by prefixing the English prefix *en* or *em* with the force of, 'to make.' Take some examples of these verbs which are derived from nouns:—*empower*, *embody*, *encamp*, *enshrine*; from adjectives, as *endear*, *embitter*, *enable*, *enlarge*, &c. *En* appears in some words both as a prefix and an affix; *e.g.*, in 'enlighten', 'enliven' and 'embolden.' It is sometimes the simplest termination of English derivative verbs, and has the same force as the prefix *en*, *e.g.*, to frighten, to quicken, to awaken. Several of these verbs have an *intransitive* meaning (to *grow* or *become* what the root expresses), as well as the *transitive* one, which usually belongs to verbs of this class. 'The plot *thickens*.' *En* when adjective denotes especially the material of which a thing is made or formed; *oaken*, *wooden*, &c. Compare like formations which are made up with the Saxon prefix *be*, *e.g.*, *becalm*—'Endear'd each scene'—*i.e.*, Made every view dear to me. 'Humble happiness'—The happiness of the humble or lowly inhabitants which consists not in high rank or imagination, but that which is felt in the lowly lives of villagers. This is an instance of Alliteration. HUMBLE.—Lat. *humilis*, fr. *humus*, the ground, and is opposed to lofty or grand. SCENE.—Gr. *skéné*, a covered, sheltered place. Probably from Gr. *skia*, a shadow, the word being first applied to the *shaded* part of a theatre; Sans. *skuy* to cover, and Fr. *scene* Lat. *scena*. Hence a stage; a part of a play; here it is used for *sight* or *view*.

9. 'Paus'd on'—Dwelt on; continued to look at. *On* implies duration of time. CHARM—The charms are enumerated in lines 10-14. *Charm* is derived from Lat. *carmen*, through the Fr. *charme*, meaning originally a *song*; but used also to denote the incantation or spell of a magician. In English also a *charm* first signifies a magical sentence or thing supposed to possess supernatural power; then, whatever entrances the mind with pleasure is called a *charm*. Cf. The divergence in meaning of the two derivatives of Lat. *incantare*, 'enchanting' and 'incantation.' Beauty, &c., is

The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topt the neighbouring hill,

said to charm, captivate, enchant the soul as though it were under the spell of a magician. Milton uses the word in its literal sense:—

"Sweet is the breath of morn, her rising sweet,
With charm of earliest birds"

Belief in *charms* or *spells*—forms of words, spoken or written, supposed to be endowed with magical virtue, has prevailed at all times and among all nations. It was strong among the ancient Romans (whence the word *charm*, *carmen*, 'a song;') and it yet lingers among Hindus. Of all forms of existing superstition it is the most insulting to God, and the most degrading to man. Virgil says:—"Charms may even bring down a moon from heaven." He quotes another passage from Horace. 'As morn hanging overhead' Observe the *o* of *carmen* is changed into *oh*; a change that is common in words derived from Lat. through Norman French. Here in the text it is used for *beauty*, or that which pleases or delights the mind of a spectator as in ver. 31 below.

10. 'The shelter'd cot'—The cottage that is protected from the violence of storms, &c., by trees or high grounds beside it. Comp. Burns.—

"At length his lonely cot appears in view,
Beneath the shelter of an aged tree.

Cot—A.S. *Cotes*. Cf. 'dove-cote' 'sheep-cote.' It is also a very common termination of names of villages. *Cot, farm, brook, mill, church, and bush* in apposition to *charm*.

"Enthusiasts still find all these places in the neighbourhood of Lissoy. A few hundred yards beyond these cottages stand, at some distance from the road, the ruins of the house where Goldsmith's father lived. In the front view of the house is the 'decent church' of Kilkenny West, that literally 'tops the neighbouring hill,' and in a circuit of not more than half a mile diameter around the house, are 'the never failing brook,' 'the busy mill,' the 'hawthorn bush' with seats beneath 'the shade'; in short every striking object of the picture. There are besides, many ruined houses in the neighbourhood, bespeaking a better state of population than at present."—HOWITT.

11. NEVER-FAILING—Double negative words=ever-flowing. 'Never-failing brook'—The brook or streamlet which is never deficient of water, *i.e.*, which is never dried up. This small stream is within a short distance of the house, in which Goldsmith's father lived, and it was on this stream that the mill referred to in this verse, was situated. Cf. THOMSON'S *Summer*, l. 1447. "Thy streams unfailing." *Brook* is larger than a rivulet. *Busy*—Ever-grinding. *MILL*—Here a water mill, having its machinery turned by a water wheel. 'Busy mill'—*i.e.*, the mill which is constantly working, never at rest, making meal for the people of the neighbourhood.

12. DECENT—Lat. *deceat*, it becomes, *deceo*, to become—Becoming its object and its position; neither grand nor lowly. 'The decent church'—See notes under line 10.

Onurox—Gr. *kuriaks*, meaning the house which is the Lord's.—Observe.—The explanation of the introduction of this word (though derived directly from the Greek,) in the A.S. vocabulary is curious indeed. While the Anglo-Saxons and other tribes of the Teutonic stock were almost universally converted through contact with the Latin Church in the Western provinces of the Roman Empire, or by its Missionaries, yet it came to pass that before this, some of the Goths on the lower Danube had been brought to the knowledge of Christ by Greek Mis-

The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made!

sionaries from Constantinople; and this word *kuriako* or *church* did, with certain others, pass over from the Greek to the Gothic tongue, and these Goths, the first converted to the Christian faith, the first therefore that had a Christian vocabulary, lent the word in their turn to the other German tribes, among others to our Anglo-Saxon forefathers."—TRENCH. *Top*—Stood at the top of. This is a nominal verb, for the word *top* is a noun, here used as a verb. [Many nouns may be used as verbs in English as:—he *penned* a letter; they *housed* the cattle; he *ages* fast; I *booked* right through. Adjectives are also used as verbs:—'dry the towels,' 'do not *idle* away your time,' 'he tried to *better* himself,' 'I *smoothed* his pillow.' Also some adverbs may be used as verbs:—'Away with them,' 'down with it,' 'you idle creatures;' 'on ye.' BAIN remarks that, in this last class, there is an obvious ellipsis of the proper verbs, as 'go hence;' 'go home,' &c.]

'Neighbouring hill'—This is a hill on the other side of the *brook*, and belongs to the village of Lissoy. NEIGHBOURING—The composite elements of this word are *neigh*, and *boor*. Another form is *neighbor*. A. S. *neah*, nigh, and *gebur*, a boor, a farmer. Here closely situated.

13. Compare BURNS:—" 'Tis when a youthful loving modest pair
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents the gale.

HAWTHORN—The name is properly derived from A.S. *hægthorn* (hedge-thorn) fr. *hægan*, to hedge, and *haga*, a hedge, or anything hedged, as well as *haw*, the berry of this particular tree. *Haw* in O. E. and Prov. Dial. means enclosure. *Haw-haw* in modern variance is a hedge or fence. This is also called White thorn, to distinguish it from Sloe or Black thorn. In England it generally flowers in May, hence the expression, "Green thorn of May." HOME'S *Douglas*. The Glastonbury hawthorn sometimes flowers in winter.—Literally, a thorn employed in making *haws* or *hedges*. 'The hawthorn bush,' or rather, what was supposed to be Goldsmith's famous hawthorn, "has suffered the penalty of poetical celebrity, being cut to pieces by those admirers of the bard, who desired to have classical tooth-pick cases and tobacco stoppers." •

'With seats beneath &c.'—Adj. phrase, qualifying *bush*. 'With'—Denotes possession.—'Having seats beneath its shade.' *Seats* are things to sit on. Cf. This meaning with that of *seats* in ver. 6.

13-14. The order of construction is:—The hawthorn bush, with seats beneath the shade, (which were) made for talking age and whispering lovers. SHADE—Der.

Sans. *chhad* छद्म to cover, allied to Greek *skia*, a shade, *skotos*, darkness. Syns. *Shade* differs from *shadow* as it implies no particular form or limit; whereas *shadow* represents in form the object which intercepts the light. Hence we say let us resort to the *shade* of a tree, we have no reference to its form, but when we speak of measuring a pyramid or other object by its *shadow*, we have reference to its extent. 'Talking age'—The talk of old folks; garrulous persons. *Age* used for the *aged*.—Abstract for concrete. This is also an example of the figure Metonymy, as *crown* for *king*; *heart* for *affections*. *Talking* and *whispering* are in reality participles—they take the place of adjectives. The word *whispering* again is Onomatopoeic—the sound for the thing signified. [In *Grammar* and *Rhetoric* *Onomatopoeia* is a figure in which words are formed to resemble the sound made by the thing signified; as, to *buzz* as bees; to *crackle*, as burning thorns or bush). It is allied with *whistle*. Cf. THOMSON:—"The hollow whispering breeze." The phrase 'whispering lovers' is so called because lovers do not desire their conversations to be overheard. *Made* a past part. referring to *seats*.

How often have I blest the coming day,
 When toil remitting lent its turn to play,
 And all the village train, from labour free,
 Led up their sports beneath the spreading tree,
 While many a pastime circled in the shade,

15

15. 'Blest the coming day,'—Looked forward with pleasure to some approaching holiday—when rustic sports would take place on the village green. 'Coming day'—This is supposed to allude to Saints' days which were kept by the Irish peasantry, who are Roman Catholics.

16. REMITTING—Der. Lat. *re*, and *mitto*, I send.—Relaxing. 'Here used in the sense of *intermitting*. This intransitive use is somewhat rare. Comp. the transitive use of the word. 'When toil, &c.,'—To understand this line, it must be noticed that *toil*, and *play* are here figuratively spoken of as masters, whom the villagers served. When they worked, they served *toil*, when they amused themselves they served *play*. Persons following one another in any action or office are said 'to take their turns,' and the one who retires from any action is said 'to give the next man his turn.' Here *toil* and *play* are supposed to take their turns alternately as masters of the villagers; and when *toil* retires from office, he gives *play* his turn. The plain sense of the line is:—'The suspension of labour gave play its turn. *Its* refers to *play*, and *play* is to be parsed as an abstract substantive, in opposition to *toil*, obj. case gov'd. by the prep. *to*. Strictly the pron. *its* should refer to the subj. of the verb *lent*, viz., to *toil*, but such a use of the reflexive pron. is not uncommon in English. LENT—Supplied on condition of repayment; allowed.

17. 'Village train'—Villagers. TRAIN is derived from the Fr. *trainer*, to draw, Lat. *traha*, a drag, sledge, fr. *traho*, I draw, and when applied to persons, signifies properly a retinue or number of followers. Literally a *train* is anything drawn out in length, e.g., 'a railway train, &c. It is here poetically used for the whole company of villagers. *Train* is used as a noun of multitude, and is in the plural number, as appears from the plural pron. *their* agreeing with it. "A most frequent word," remarks Mr. Hales, "in Goldsmith's poems."

17-18. Note the ellipsis:—'And *when* all the peasants of the village, being set free from work, (began their sports) went to enjoy themselves beneath the spreading branches of the trees in the vicinity.' On holidays the village people used to go in search of enjoyment in the shade of the trees in the neighbourhood, where they gave themselves up to games of various kinds. 'Led up'—Carried on; conducted; marshalled and arranged the players in order. 'Spreading tree'—An inseparable accompaniment of the ideal village green, meaning a thickly grown tree, which has spread afar its branches; therefore a shade is afforded to sportsmen.—Shading tree. VILLAGER—Substantive for adjective. Cf. The phrase 'country-folk'; 'morning-face' (l. 200). For the same word, cf. GRAY'S *Elegy*—"Some village Hampden, &c."

19. 'Many a pastime'—Trench writes:—"In such a usage as *many a youth*—there are more things than one which can scarcely fail to strike and perplex the thoughtful student of English. The first is the *place* of the indefinite article, namely, *between* the adjective and substantive; next, that it is not lawful to change this place, and bring it back to its ordinary position; not to say 'a many youth,' or 'a many maid.' Then, further, the joining of 'many, an adjective of number, for adjective it now and here is, with 'youth' and 'maid' in the singular is very noticeable; which union nowhere else occurs, for withdraw that *a*, and it is not lawful to say, 'many youth' or 'many maid,' any more than 'many cow,' or 'many tree.' What is the explanation of all this? A few considerations will give it to us. In the first place, then, it must be observed that 'many' was

The young contending as the old survey'd ;

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originally a substantive, the old French *mesnie*, *mesnie*, and signified a household, which meaning it constantly has in Wiclif (Matt. XXIV, 45, and often), and retained down to the time of Spenser ; as in this line from the *SHEPHERD'S Calendar* :—

“When forth he fared with all his *many* bad.”

We still recognise its character as a substantive in the phrases “a good *many*,” “a great *many*.” In the next place, the syllable or letter *a* is the ultimate result of almost any short syllable or word often and rapidly pronounced ; thus “he fell asleep” *æ*, on sleep ; ‘a God’s name,’ *i. e.*, in God’s name ; ‘a corn,’ *i. e.*, oak-corn ; and in the same way *a* is not here the indefinite article, but the final residuum of the preposition *of*. I find often in Wiclif such language as this, ‘I encloside *many* of sentis (Multis sanctorum) in prisoun,’ (Acts, XXVI, 10) ; and there can be no reasonable doubt that such a phrase as ‘many a youth’ was once ‘many of youths,’ or ‘a many of youths.’ By much use *of* was worn away into *a* ; this was then assumed to be the indefinite article, that which was really such being dropped ; and ‘youths’ was then changed into ‘youth’ to match ; one mistake, as is often the case, being propped up and sought to be rendered plausible by a second ; and thus we arrive at our present strange and perplexing idiom.” *English Past and Present*, 4th Ed. pp. 161, 162.

‘Many a &c.’—The players in many a game, (such as ‘kiss in the ring’) formed circles under its shade. Cf. ‘A round game.’

PASTIME—(*Pass and time*.) Literally, that which amuses, and serves to pass time agreeably ; hence sport. Some derive the word from the Fr. *passer-temps*. In early English it was written *pastance*. On this word Trench writes how Bishop Butler turns it to a grand moral purpose ; how solemn the testimony which he compels the world, out of its own use of this word, to render against itself, obliging it to own that its amusements and pleasures do not really satisfy the mind and fill it with the sense of an abiding and satisfying joy ; they are only ‘pastime ;’ they serve only, as this word confesses, to *pass* away the *time*, to prevent it from hanging, an intolerable burden, on men’s hands : all that they can do at the best is to prevent men from discovering and attending to their own internal poverty and dissatisfaction and want. Montaigne has drawn the same testimony out of the word.—“This ordinary phrase of Past-time, and passing the time, represents the custom of those wise sort of people, who think they cannot have a better account of their lives, than to let them run out and slide away, to pass them over and to baulk them, and as much as they can to take no notice of them and to shun them, as a thing of troublesome and contemptible quality.” Cf. SHAKESPEARE, *Richard III* :—

“Why I in this piping time of peace
Have no delight to pass away the time.”

CIRCLED—With this, compare ‘went round’ in ver. 22. So *circles* and *circulat* of the wine cup. Der. Lat. *circulus*, dima. of *circus*. *cirole* and Gr. *kirkos*=ring. There are several species of circles ; (1) a Geometrical circle ; (2) a mural circle ; (3) a transit circle ; (4) a reflecting circle ; (5) a repeating circle ; and (6) a Druidical circle, &c. The line is thus scanned :—

While mā | ny ā pās | tīme oir | clēd rōund | thē shāde,

Observe that the second foot is Anapaestic. WHILE=At the same time that.

20. YOUNG—Used for young men or persons a noun. It is nom. absolute. CONTENDING—Lat. *con* and *tendo*, I stretch.—Struggling in opposition ; striving against each other in some thing. ‘Old’—A noun used for ‘old men,’ as *young* for ‘young men’ by Metonymy. SURVEY’D—Der. Fr. *surveoir*, compounded of *sur*, over and *voir*, to look, contracted from Lat. *super*, above, and *video*, I see. Literally, to *overset*, *overlook*. Hence looked on ; viewed with attention. Observe when this

And many a gambol frolick'd o'er the ground,
And sleights of art and feats of strength went round.

word is a substantive, it is accented on the first syllable, though formerly and even now several good speakers pronounce this word as accented on the second. See notes on the *Es. on Crit.* l 235. The meaning of the line is —The young vying with one another in their games, while the aged were mere spectators.

21. The grammatical connexion is not very clear. We must supply *when* or *while*, the leading clause being line 15, while all the rest are subordinate adv. clauses. Note the scansion :—

And mā | ny ă gām | bōl fīō | līk'd ō'er | thē grōund, „

'Many a gambol frolick'd' = They frolicked in many a gambol, running game or caper, in other words, many joining the sports played merry pranks o'er the ground. Note also the irregularity in the construction. The proper cons. would be 'many gambols.' 'Many a gambol' is a poetical form of plural GAMBOL—Is connected with Fr. *jambe*, It. *gamba*, the leg, Low Lat. *gamba* : Gammon is congener. For the form, it is perhaps due to the Fr. *gambiller*, to kick about. Literally, skipping or leaping about in frolic; hence a sportive prank "This word is a good instance of the 'desynonymizing' process going on in language — 'gambling' may be, as with a fearful irony it is called *play*, but it is nearly as distant from *gambolling* as hell is from heaven—TRENCH, *Study of Words*, Sec. V., where many other instances of the same process, are adduced; e.g. *ure* and *care*, *pennon*, *pinion*, *inch* and *ounce*, and *triumph* & *trump* (in cards). 'Gambol frolick'd'—The 'gambol' is said to frolic by the same figure of speech which makes the 'laugher titter' in l 28. FROLICK'D—From the noun *frolic*, here used as a verb. The word *frolic* is common, both as verb and substantive, also as an adjective in all times, from Milton to Byron. Cf. *L'Allegro*—"The *frolic* wind that breathes the spring" This is what E. Grammarians call Nominal verbs (नाम धातु). See notes *passim*.

22. 'Sleights of art'—Artful tricks, or tricks so dexterously performed that the manner of performance escapes detection. SLEIGHT is from the same source as the adj. *sleight*, and the verb to *sleight*, which latter meant, originally, to cast off, to throw down. The primary meaning of *sleight* is dexterous throw or turn. Perhaps akin to *sly*. Cf. SHAKESPEARE, 3, Hen VI, IV, 2 —

"As Ulysses and stout Diomede

With sleight and manhood stole to Rhoeus's tents "

and Mac. Act III, Sc 5 :—"And that, distilled by magic sleights
Shall raise such artificial sprites, &c."

The expression 'sleight of hand' is applied to the tricks of a juggler. 'Feats of strength'—Deeds or athletic exercises displaying great strength, such as should be called an extraordinary achievement. FEATS—Fr. *fait*, thio. Lat. *factio*, I do, *factum*, anything done, the literal meaning of the word; but it is limited, in use, to denote a thing not done easily. It is etymologically the same word with *fact*, which is derived directly from the Latin. Comp. such double forms in English as *regal*, *royal*. Goldsmith, though timid, was fond of boyish sports. It is said, 'that though at first diffident and backward in the extreme, he mustered sufficient boldness in time to take even a leader's place in the boyish sports and particularly at fives or ball-playing. Whenever an exploit was proposed or a trick was going forward, 'Noll Goldsmith' was certain to be in it; an actor or a victim'—FOSTER. And Washington Irving says, that 'often he (Goldsmith) joined in the rustic sports of the villagers, and became adroit at throwing the sledge—a favourite feat of activity and strength in Ireland'

'Went round'—Were performed in success on by several of the people. Cf. THOMSON.

"Meantime the song went round, and dance and sport, &c."—*Spring*.

And still, as each repeated pleasure fir'd,
 Succeeding sports the mirthful band inspir'd;
 The dancing pair that simply sought renown,
 By holding out, to tire each other down; .
 The swain mistrustless of his smutt'd face,
 While secret laughter titter'd round the place ;

25

23-24. The regular prose cons. is:—'And still succeeding sports inspired the mirthful band, as each repeated pleasure tired.' The meaning of line 23 is:—As one pleasure or diversion grew tiresome, and lost its charms from being repeated several times. STILL.—The force of this word here is, *always, continually*, and it is to be parsed as an adverb. *Tired*, to be parsed as a trans. verb, having for its object 'them' und. after it, i.e., tired *them* or the performers, i.e., wearied those who joined in it. 'Succeeding sports'—A succession of amusement by perpetual change renewed the spirits of the happy company. 'Mirthful band'—Gay company. *Band* is etymologically the perf. part. of the verb 'to bind,' and when applied to a number of persons, denotes a company bound, or united together for some particular purpose. See further notes for this word under 'bond' in *Table Talk*, l. 74. INSPIR'D—Gave them fresh vigour. Literally it means *breathed into*, and hence secondarily animated, as in the text. It is an active verb, governing *band* in the objective case, and agreeing with its nominative 'sports.'

25-26. Each of the couple was determined to dance longer than the other, and thus to acquire the reputation of being the longest-winded dancer in the village. This must have been a source of immense amusement to the spectators. The grammatical connection in verse 26 seems to be:—'By holding out so as to tire each other down,' or 'by holding out in order to tire each other down.' HOLDING OUT—Continuing to dance as long as possible; a common amusement with country dancers. The phrase is here used in the same sense as we say the garrison 'was holding out' for some time. Similarly we should have expected 'tire out' as it is more idiomatic than 'tire down' in the text; but probably to avoid repetition, as we have just before 'holding out,' our author has used 'tire down.' 'Pair'—Part of the subject of the verb '*were*' in line 31, having the word '*these*' in apposition. SIMPLY—According to the rules of syntax, this word qualifies 'sought,' but according to the sense of the verses it qualifies 'holding out.' The poet meant to say, that the swains and nymphs sought praise not by exhibiting any skill (for that they had not), but *only* by dint of physical strength, by continuing to dance till their partners were tired out.

27. 'Mistrustless of &c.,'—Not suspecting that he was being laughed at on account of his face being covered with soot, and hence dirty. The word *mistrustless*, with no mistrust of, meaning, unconscious of; unsuspecting. It should be noted that the poet has made use in this place, of a double negative adjective, as both the prefix and suffix in the word, viz. the parts '*mis*' and '*less*' signify negation. The difference being that one is of Latin, while the other is of English or Saxon element; (in one word is hard and unpleasant by no means a common word, but not invented by Goldsmith). It should be parsed as an adjective qualifying '*swain*.' Cf. '*never failing*,' line 11. There should be no comma after *swain* as some editions have.

SMUTTED—Is of the same stock of words as *motley*, *smutch*, *byamottred*, (Chaucer's Cant. Tales, 76), A.S. *besmittan*, &c. For the (s) of Nottingham from *smottingaham*, *smelt* and *melt*, &c.—Stained or marked with spots of soot, coal or other substance.

28. SECRET—Der. Lat. *secretum*, fr. *se*, apart and *creasco*, I grow. Not in the usual acceptation of the term, but in the sense of '*suppressed*.' Cf. Scott's *Bridal of Tirmain*, Intro. V.

"Too oft my anxious eye has spied
 That secret grief thou fain wouldst hide,"

The bashful virgin's side-long looks of love,
 The matron's glance that would those looks reprove. 30
 'These were thy charms, sweet village! sports like these,
 With sweet succession, taught e'en toil to please :

The meaning of the line is:—While the gay company around secretly, *i.e.*, unknown to him, were laughing with restraint, not allowing their laughter to be loud so as to be noticed by him, and thus spoiling the fun.

TITTER'D.—This is an Onomatopoeic word; *titter*, originally a suppressed laughter of lovers. Its other form is '*twitter*,' "a common word in Lancashire," says Skinner, "from the Ger. *sitern*, to tremble; both formed from the sound, meaning to tremble, to shake (with any passion, hope or fear) with 'laughter.' Cf. 'giggle,' laughter of a slightly different character, producing a different sound.

'Round the place'—One would draw the attention of another to the smutted face, and then they tittered, and thus the laugh passed round the company.

29. BASHFUL.—Is here an epithet as if properly belonging to a virgin. It comes from the verb to '*abash*'—literally to make, to gape.—**Modest**.

VIRGIN.—Lat. *virginis*, fr. *virere*, to be green. 'This word is supposed to be derived from *virgo*, the constellation in the Zodiac. It is applied as a noun and adjective. The adjective meaning is *chaste*, *pure*, as '*virgin gold*.' 'Looks of love,' *i.e.*, looks indicating the feeling of love. 'Looks' is in apposition to '*sports*' in line 24. Note the omission of the conjunction. 'The modest virgin's side-long glance at her lover and the mother's look to check that glance.'

SIDE-LONG.—Gydney uses *sideward* (*Arcad.* III). Holinshed has the form *sidelingswise*. Probably the '*long*' is a corruption of the adverbial termination *ling*, which yet survives in *groveling* and *darkling*, so *flatlong*, *headlong*, *endlong*. Comp. *noseling*. In oldest English the term occurs in the forms *linga* or *lunga*; thus *backlinga*=backward; *handlunga*=hand in hand. In Lowland Scotch the form is *lins*, as in *haffins* (COTTER'S *Sat. Night*, 62),=half, *Haffins*=half gown (see Jamieson) is either a distinct cognate word or this same adverb used adjectively. See a paper by Dr. MORRIS in Philo. Soc. Trans. for 1862-63.—**HALES**.

'Side-long looks'—Compare SCOTT'S *Bridal of Triermain*, Int. v. II :—

"And, Lucy, as thy step withdraws,
 Why *sidelong eye* the streamlet's brim?"

Also THOMSON'S *Seasons*, Summer :—"In *sidelong glances* from her downcast eyes "

The *looks* are represented as *sidelong*, because the virgin was anxious to escape observation. The word '*ogle*' expresses the same sense as is conveyed by the three words, *side long looks*.

30. 'Would those looks reprove'—Sought to convey reproof to her daughter for thus looking at the young man she loved. 'Looks *reprove*'—Lit. her *look would prove* that she disapproved her daughter's slantingly looking towards a young man. In the succeeding lines the author sums up the various sports, and makes general remarks. 'That would'—Less severe than '*that does*.'

31. The meaning of the line may be freely expressed thus:—Such were the attractions which this sweet village once possessed. **CHARMS**.—Used in the same sense as in ver. 6. See notes thereon. '*Werd*'—In reading, this word should be emphasized. *These* refers to the nouns '*dancing pair*,' '*swain*,' '*sidelong looks*,' and '*glance*.' *Village* is in the case of address. **LIKE**.—According to Latham is the only adjective that governs a noun or pronoun in the objective case. Most grammarians, however, make '*like*' an adjective, the word following, they say being governed by a prep. 'Sports like these'=*Sports like (to) these*.—**McLEOD**.

SWEET.—Is too quickly repeated, in the following line, and again in line 35.

32. With this compare GIFFARD :—

"Verse *sweetens toil*, however rude the sound;
 All at her work the village maiden sings,
 Nor, while she turns the giddy wheel around,
 Revolves the sad vicissitudes of things."

These round thy bowers their cheerful influence shed :
These were thy charms—but all these charms are fled.

'With sweet succession,' *i. e.* Following one another in a pleasing series. This is an adverbial phrase modifying the verb '*taught*.' '*With*—Denotes a sort of '*instrumentality*.' *i. e.* 'By coming in sweet succession.' SUCCESSION—Lat. *sub*, under, and *cedo*, I go.—Rotation. '*E'en*' for '*even*,' an example of *Syncope*, which is the elision of some of the middle letters of a word. [Observe the force of the word *e'en*. It is used to introduce something unexpected. Thus, in the present case, toil, which we should not expect to be pleasant, was made pleasant by the endearing charms mentioned by the poet. The student should exercise himself on the use of this word by making sentences such as the following :—"Even his warmest friends blame him in this case." "Even his enemies have never ventured to deny this."] 'Taught e'en toil to please :—Such sports at intervals made even labour pleasing from the anticipation of the enjoyment of such pleasure again after a period of labour, 'when toil remitting lent its turn to play.' Perhaps the poet had in his mind the old saying :—"All work and no play makes Jack a dull boy." '*Pleas*'—Trans. verb governing *them* und.

33. BOWERS—Shades; grounds. Cottages, as in lines 5, 37, 47, 56, 366. Originally the inner room of a house, opposed to '*hall*.' See further notes *passim*. The word *bower* belongs to a class of words, in one sense peculiar to this kind of idyllic poetry. Such words are *swain* (lines 64, 90, 117), *nymp*, *lawn* (lines 35, 65), *train* (lines 17, 63, 135, 149, 252, 337), *band* (lines 24, 300), (*virgin* (line 29), *matron* (line 30). CHEERFUL—Literally, 'making the countenance glad.' Der. Old French '*chiere*,' the countenance. Cf. *Ps.* civ. 15 :—

"Oil to make him of a cheerful countenance."

'Influence shed' Cf.—MILTON's *L'Allegro*, 121 :—

"With store of ladies whose bright eyes
Rath influence, and judge the prize
Of wit or arms."

INFLUENCE—Der. Lat. *in*, into, and *fluo*, I flow. Lit. *flowing in*.—Power of acting on the sensibility. This word properly belongs to mythology, in which it found credit in ancient times, and thus with the error prevalent it grew into use, though the error under which it was born had been long dismissed.

Note the transposition in this line. The regular order of cons. would be :—
'These shed their cheerful influence round thy bowers.' *These*, subject; *shed*, predicate. *Their cheerful influence*—Completion of pred. *Round thy bowers*—Extension of predicate. What is the metaphor in '*shed*' derived from? Der. A.S. *sedan*, cast. It is an active verb in the past tense, governing the noun '*influence*' in the objective case, and agrees with its nom. '*these*.' See notes in line 134 below.

34. CHARM—See notes on line 9, *ante*. This word also means an '*incantation*' or '*spell*.' Thus :—

"If there be cure or charm
To respite or deceive, or slack the pain,
Of this ill mansion."—MILTON.

In the text the word is used in the sense in which it has been used in the lines quoted above. '*But*'—Is arrestive. Shows that it arrests the natural flow of thought; for the poet has given us a vivid picture of the sweetest associations of his early life and now he finds it difficult to make up his mind to present to us the dark side.

'But all these charms are fled.'—An Adversative Sentence.

AUBURN DESERTED.

Sweet smiling village, loveliest of the lawn,
 Thy sports are fled, and all thy charms withdrawn;
 Amidst thy bowers the tyrant's hand is seen,

35

'*Are fled*'—This is not a passive verb, but the perfect of the intransitive verb, *to flee*, meaning the same as '*have fled*.' Observe the present of intransitive verbs when used in the passive is equal to the past, and the past to the pluperfect. Thus:—'*Thy charms are fled*'=*Thy charms have fled*. '*Thy charms were fled*'=*Thy charms had fled*. '*The boy is come*'=*The boy has come*. '*The boy was come*'=*The boy had come*. '*The steamer is gone*'=*The steamer has gone*. For such forms, the student is recommended to refer to ANGUS, 'H. E. T.' or BAIN'S Grammar.

AUBURN DESERTED.

35. 'Sweet smiling'—This is an instance of the figure called Alliteration. It was a prominent feature of old English poetry. And again 'loveliest lawn' is another example. The adj. '*sweet*' is used in reference to the amusements and sports which cheered the villagers. '*Smiling*' on account of the verdant meadows of the village. Hence we see that two distinct ideas are expressed by the two adjectives of the single substantive 'village' which they qualify. '*Smiling village*'—A common instance of what Mr. Ruskin calls the pathetic fallacy, which consists in the attribution of the personal feelings of the observer to the inanimate object observed. This fallacy, which is often little more than a metaphorical way of writing, is pushed to the furthest extreme in TENNYSON'S *Maud*, XXII. 10, where the lover makes the inanimate objects around articulate his own hopes and thoughts. Cf. also ls. 40, 299. LAWN—Connected with *laund*, *land*; also akin to *lane*.—Grassy land annually mown for hay. The word is usually applied to *plain* lands, lands lying between woods or a stretch of smooth grass in front of a house. Cf. MILTON'S, *L'Allegro*:—

"Russet lawns and fallows gray,
 Where the nibbling flocks do stray."

Also *Paradise Lost*:—"Betwixt them, lawns, or level downs, and flocks
 Grazing the tender herb, were interposed."

It is equivalent to *plain* in l. 1. — 'Sweet smiling village, loveliest of the plain, thy games have disappeared and all thy charms are gone.'

36. *Withdrawn*—The past part. of the verb *to withdraw*; the verb *are* being und.—Taken from thee.

37. 'The tyrant's hand'—The oppressions of the landlord; the result of tyranny. An instance of Metonymy, the agent being put for the effect produced by the agent. The '*tyrant*' said to be intended in this and other passages, was Lieutenant-General Robert Napier (or Naper, as his name was more frequently written), an English gentleman, who, on his return from Spain, purchased an estate near Bullymahon, and ejected many of his tenants for non-payment of their rents. The houses were pulled down, and the park around the residence was enlarged to a circumference of nine miles, (*vide* lines 275-278). TYRANT—Gr. *tyrannos*, lord, king. Dean Trench, in his *Study of Words* remarks thus:—" '*Tyrant*' with the Greeks had a much deeper sense than it has in our modern use. The difference between a king and a tyrant was far more profoundly apprehended by them than by us. A '*tyrant*' was necessarily not a bad king who abused the advantages of a rightful position to purposes of oppression; but it was the essence of the tyrant that he attained dominion through a violation of the laws and liberties of the State; and such an one, with whatever moderation he might afterwards exercise his rule, would not less retain the name. Thus the mild

And desolation saddens all thy green :
 One only master grasps the whole domain,
 And half a tillage stints thy smiling plain.

40.

and bounteous Pigistratus was, and was called, tyrant of Athens, while the 'Nero of the North' would not have been esteemed such in their eyes. In the hateful secondary sense which the word even with them acquired, and which is felt still more strongly by us, the moral conviction, justified by all experience, spake out, that what was gotten by fraud and violence would only by the same methods be retained; that the 'tyrant,' in the earlier Greek sense of the word, dogged as he would be by suspicion, fear, and an evil conscience, must also by a sure law become a 'tyrant' in the later, which is that in which alone we employ the word."

AMIDST—Synonyms:—"Amidst, among.—Etymologically these words differ from each other. *Amidst* denotes in the *midst* or middle of, and hence surrounded by. As this work was written amidst many interruptions. *Among* denotes a mingling or intermixture, as he fell among thieves. *Amidst* is composed of, prefix *a* and *midst*. *Middle* is from the A. S. *mid*, and *dael*, a part or portion—is that part of a substance which is at an equal distance from both its ends. *Midst* is the superlative or intensive form of middle, and is a contraction of 'middle most'; thus middlemost—middest—midst. *Midst* is that point in a substance which is at an equal distance from all parts of its circumference. In an abstract sense, *midst* is more frequently used. Thus we have:—In the *midst* of danger or difficulties. *Amid* is used mostly in poetry." The meaning of the line is:—Amidst thy bowers the marks of desolation made by the tyrant are quite evident.

38. '*Desolation saddens* &c.:'—All its green fields, meadows, &c., have been rendered gloomy (figuratively) by the wide spread of devastation—in other words, they are laid waste. DESOLATION—Der. Lat. *de* and *solus*, alone. Destruction or expulsion of inhabitants; ruin. SADDENS—Observe here the termination '*ens*' is causative—for further notes see under the word '*Endeared*' in l. 8.—Makes sorrowful; renders gloomy. GREEN—Fields. Used as a noun for a spot of land covered with green grass. Cf. *Lawn*, l. 35.

39. 'One only master &c.,'—An instance of Poetical Licence. In prose we cannot say 'one only master.'—The meaning of this line is:—A single landlord has appropriated the whole estate to his own purposes. Formerly the place was occupied by several tenants, but now the 'tyrant' owns the whole of it, the tenants having been ejected, to enable him to enlarge his park. ONLY—Literally, 'one ~~like~~ single.' So that this phrase, 'one only,' is, strictly speaking, tautological, it is here used as an adjective, with the force of '*sole*,' only one, i. e., one who is '*sole* master.' The insertion of the adj. *only* makes the adj. 'one,' more emphatic. Generally the word *single* is prefixed to '*one*' to produce the same effect. The change in the order of the words, which is necessary for the metre of the poem, also adds to the beauty of the verse. DOMAIN—Estate, from the Fr. *domains*, an estate. The Fr. word is itself derived from the Lat. *Dominium*, property, *dominus*, a master, and *domus*, a house. Hence, property of which one is the true landlord or possessor, estate, the land surrounding the mansion of a lord, and in his occupancy. Syns. *Demeane* (Written also *Domain*) and *Dominion*.

GRASPS—A very strong term—a term of impression. The poet means that the new landowner is a greedy man.

40. '*Half*'—A numeral adverb modifying '*a*' which may be here considered as equal in meaning to the numeral adj. *one*. TILLAGE—A. S. *tilian*, to toil, hence culture, the art of preparing land for seed. For further notes see the word '*stage*' in the '*Es. on Crit.*'

'Half a tillage'—Only half the land being tilled or cultivated, the rest lying waste; or semi-cultivation renders the land less productive. '*Stints thy smiling plain*'—Deprives thy plain of the beauty and luxuriance which once charac-

No more thy glassy brook reflects the day,
But, chok'd with sedges, works its weedy way;
Along thy glades, a solitary guest,

terized it. For an ancient instance of a similar complaint to this, Cf. Pliny:—'The system of large farms has been the ruin of Italy.' To enter into the question generally would require too much space. Another form of the old Eng. word 'stint' is 'stunt'—literally, to shorten; so 'to restrain.' This verse admits of two different meanings:—(1) That only one-half of thy fine plain is under cultivation. This apparently is the meaning, for we may well suppose that a considerable part of the plain was converted into a sort of pleasure ground, laid out in winding walks, &c.; (2) That thy smiling plain is not half so well cultivated now as it used to be formerly. In either case the result would be the same—the plain would not yield so much. It is not at all likely that the new proprietor would be satisfied with an inferior kind of tillage. On the contrary, he would introduce many improvements upon the old system, and thus the portions of the "smiling plain" under cultivation would yield larger returns than formerly, so that, on the whole, the first interpretation is to be preferred.

41. 'Glassy brook &c.'—Boys are apt to think that the brook is still '*glassy*,' and that it only fails to reflect the day, whereas the meaning of the poet is, the stream too is no longer crystal or transparent as glass. This is a sort of Poetical License '*Glassy*' brook is an instance of *trope*—Metaphor. Mark, that adjectives formed from nouns by the addition of 'y' have one of the two significations,—

(1) Sometimes they mean *like*, as in the text

(2) Sometimes *abounding with*, as a '*woody* country.'

'*Brook*' is smaller than a rivulet—is here put for the water it contains. (Fig. Synecdoche). '*No more*'—An Adv. Ph.—denoting time. *Day*—Note this peculiar usage of the word—it stands here for the *light* or *rays of the sun*—Metonymy. See l. 348, and Cf. CRABBE'S *Village*, v. 267:—'To the rude tempest, yet excludes the *day*.' REFLECTS.—Lat. *re* back and *flecto*, I bend.—Throws back from its surface the rays of the sun like a mirror.

42. CHOK'D—Hindered by obstruction. '*Choke*' was anciently used of suffocation by water as well as by other means. It is here a past participial adjective. '*Works its weedy way*'—An example of *Alliteration*.—'*Alliteration's artful aid*' is here expressive of the efforts of the half-choked current. *Alliteration*, is the repetition of the same letter or letters at the beginning of two or more words immediately succeeding each other, or at short intervals as '*f*' and '*g*' as in the following line:—'*Fields ever fresh and groves for ever green.*' And again, where we have '*r*' and '*c*':—

"With ruin upon ruin, rout on rout,
Confusion worse confounded."—MILTON.

Also where we have '*b*' and '*h*'.—

"Born by a butcher, but by bishop bred,
How high his highness holds his holy head."

Cf. Pope's '*Essay on Criticism*' l. 365. Some Editions have '*weary way*'

The line means simply this:—But (thy clear stream) makes its way slowly through weeds of various kinds. These weeds check its progress. Expand the phrase '*chok'd with sedges*' into a subordinate clause?

'*SEDGES*'—Are grass-like plants, chiefly of the rush kind, that grow in temperate climates. They are usually found in marshes and swamps and on the banks of rivers.

43. GLADES—This word is derived from A.S. *gehlād*, which is the participle of *gehluden*, to cover, hence literally it means a spot covered with trees; a 'light

The hollow sounding bittern guards its nest ;
Amidst thy desert walks the lapwing flies,

45

or clear defile. Secondly, a lawn, an opening, a clear green space in a wood or an avenue through it. It is ultimately connected with *glitter*. '*Solitary guest*'—Observe all these signs indicating the desolate state of the village. Der. Lat. *solus*, alone, lonely. GUEST—One who is entertained by others. Its correlative term is *host*. It is here in the same case with '*bittern*.'

44. '*Hollow sounding*'—Sounding deeply, deep mouthed. Goldsmith does not hyphen or link together the parts of his compounds. See below v. 380 and *Traveller*, l. 85. 'The hollow sounding bittern'—The bittern, a bird of the heron kind, has long legs and neck, and is found among reeds; whence it emits its terrific voice, which has caused it to be designated *Bos-taurus* (the Bull) of which the name bittern is a corruption, and feeds upon fish. Old Eng. *bittour*. Fr. *butor*. The singular noise produced by the bird is called by Dryden *bumping*, and by Goldsmith '*booming*.' Sir Walter Scott uses the same word :—

"Yet the lark's shrill life may come
At the day-break from the fallow,
And the bittern sound its drum,
Booming from the shady shallow."

Thomson, in his notice of the bird, has embodied an erroneous but current opinion as to the manner in which the booming noise is produced.—

"——— So that scarce
The Bittern knows his time, with bill ingulph'd,
To shake the sounding marsh."—*Spring*.

Cf. TENNYSON'S *Northern Farmer*, 8 :—'Butter—bump.'

The order of construction is :—'The hollow-sounding bittern, which is all alone, guards its nest along thy glades.' Thus we make, '*along thy glades*,' an adv. ph. of place, modifying *guards*. Or we may consider it an adjunct to *guest*. Thus :—The hollow-sounding bittern, which is all alone (in) thy glades, guards its nest. The bird is called '*solitary*' because it frequents lonely and desolate places, and wanders all alone. Bitterns commonly build and breed in societies, but always wander alone in search of food, and after the building season lead a solitary existence. The idea for which bittern is introduced to indicate the desolation of the place, seems to have been borrowed from the Bible, in which places that are made desolate by God are represented as being occupied by the bittern. "I will also make it a possession for the bittern, and pools of water; and I will sweep it with the besom of destruction."—*Isaiah*, xiv. 23.

BOOMING, comes from Latin and Greek, *bombus*, a humming, a booming noise.

"Those who walked on an evening by the sedgy sides of unfrequented rivers, must remember a variety of notes from different water-fowls; the loud scream of the wild goose, the creaking of the mallard, the whining of the lapwing, and the tremulous neighing of the jacksnipe; but of all these sounds, *there is none so dismally hollow as the booming of the bittern*. It is impossible for words to give those who have not heard this evening call an adequate idea of its solemnity. It is like an interrupted bellowing of a bull, but hollower and louder, and is heard at a mile's distance, as if issuing from some formidable being that resided at the bottom of the waters."—GOLDSMITH'S *Animated Nature*, Vol. VI.

GUARDS—A very appropriate word as the booming of the bittern is a sound to repel. There is also a reference in the word *guards* to the fact that, when surprised, the bittern puffs out its plumage in an extraordinary manner, and strikes with its spears like bill.

45. DESERT—Look out the various meanings of this word as used in the different parts of speech. Accent distinguishes its parts of speech—when it falls on the first syllable then it is either a noun or an adjective, and when on

And tires their echoes with unvaried cries.
Sunk are thy bowers in shapeless ruin all,

the second it is a verb. It is usually a substantive—here it is an adjective, used for ‘deserted.’ LAPWING—From the composite elements of this word (*lap* and *wing*), it means to leap, rise, soar; because it quickly moves, expands, and flaps its long wings. This bird is said to have been so called because it laps its wings very often. The ‘*lapwing*’ or ‘*peewit*’ haunts the borders of rivers, lakes, moors, and marshy places; the poet, therefore, because of its solitary habits, gives it a place in his picture of desolation. The “unvaried cries” are the sounds ‘*pee-wit*,’ ‘*pee-wit*,’ which the bird utters as it wheels through the air:—

‘The lapwing hath a piteous, mournful cry,
And sings a sorrowful and heavy song.”

WALKS—Places for walking, avenues set with trees.

46. ECHO—This word seems to be personified as an Oread or mountain nymph, and the lapwing is represented as wearying the echoes of these solitary walks by its unchanging sounds. The bird flies about, crying *pee-wit*, *pee-wit*, especially in the midland counties and never varies this cry, so that Echo becomes weary of repeating the same monotonous sound always. It is a Greek word. In the Roman and Grecian Mythology, Echo was the name of a nymph, whom Juno changed into an echo, that is, a being that could not speak before some one else had spoken, and could not remain silent after any one spoke. Echo in this state fell desperately in love with Narcissus; but as her love was not returned, she pined away in grief, so that, in the end, there remained of her nothing but her voice:—

“Echo was then a maid, of speech bereft,
Of wonted speech; for though her voice was left,
Juno a curse did on her tongue impose,
To sport with every sentence in the close.”

If we adopt this interpretation, the meaning of the line we may express thus:—‘And the lapwing wearies the echoes of these walks by its monotonous cries.’ Or if we give the unusual signification of ‘to make wearisome’ to ‘*tires*,’ we get a different meaning:—‘The lapwing makes the sounds heard in these walks wearisome because of their monotonous tone.’ ‘*Their*’—i.e., of the walks. TIRES—Cf. Latin ‘*fatigo*’; used metaphorically of inanimate objects. Camp. VIRGIL’S *Æn.*, IX, 605. Both Mr. Hales and the Globe Edition, punctuate this line with a semicolon.

47. ‘Sunk are thy bowers &c.’—The cottages are now all laid in one deformed heap of ruins. The prose cons. is:—‘All thy bowers are sunk in shapeless ruin.’ When thus used, ‘*ruin*’ is generally in the plural. The student should also notice how this placing of the predicate first, adds force. “All thy bowers are sunk in shapeless ruin,” would be tame. For a good instance of the figure (*vis.*, the inverted order of sentences) being carried through several lines, *vide* Scott’s *Marmion*, Canto VI, St. 24:—

“A Home! ‘A Gordon!’ was the cry;
Loud were the changing blows.
Advanced—forced back—now low, now high,
The pennon sunk and rose;
As bends the bark’s mast in the gale,
When rent are rigging, shrouds, and sail,
It wavered ‘mid the foes.”

‘*All*’—Indef. numeral adj. qualifying ‘*bowers*,’ or as an adv. like *altogether* modifying ‘*shapeless*’ and showing the completeness of the ruin. The latter is preferable.

And the long grass o'ertops the mouldering wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

50

THE PAST AND PRESENT CONDITION OF ENGLAND CONTRASTED.

Ill fares the land, to hastening ills a prey,

48. And all is so neglected that grass grows on the top of or higher than the decaying wall. LONG—Luxuriant. MOULDERING—Crumbling into dust; decaying; falling into pieces.

49-50. The prose cons. is:—'Thy children trembling and shrinking from the hand of the spoiler, leave the land far, far away.' 'The spoiler's hand'—The same as 'the tyrant's hand,' in line 37. SPOILER—A robber. This refers to the "tyrant" (General Napier), who is now sole master of the place. This picture of the sorrowing emigrant is expanded in lines 340—384. 'Far away'—Mr. Morell asks:—"Does 'away' stand for 'behind'?" "The phraseology is evidently indefinite."

'Trembling' and 'Shrinking'—Both words refer to 'children.' Note the omission of the conj. between the participles. The repetition of the adverb 'far,' denoting emphasis, or effect has been made to signify *very far*. Of 'Long long ago.' We generally speak of leaving a place *far behind*, and of going *far away*. 'Shrinking from &c.'—Escaping from the oppression of the landlord.

50. The line means, that the inhabitants emigrate to a distant country; the country signified being North America. See lines 341—362.

THE PRESENT AND PAST CONDITION OF ENGLAND CONTRASTED.

51-52. 'Ill fares the land, &c.'—The prose cons. is:—'*Being* a prey to hastening ills, the land fares ill,' meaning,—Being subject to fast approaching evils, that land or village (the poet is speaking) fares badly, *i.e.*, sad is the condition of the country at large. 'Ill'—an adv. modifying the verb 'fares'—A.S. *faran*, to go.—MILTON in the following line uses the word in the sense of 'to go,' 'to move forward.'

"So on he fares, and to the border comes.
Of Eden."—*Par. Lost*.

But the word is generally used in a figurative sense, as in the text: to be in any state, good or bad:—"So fares the stag among the enraged hounds."—DENHAM. From the verb '*faran*' is derived the perfect part '*ford*,' but now '*ford*' is used in the present tense, and its past is '*forded*,' as 'he *forded* the river.' The same word occurs in '*farewell*' (l. 416), literally 'go on well'. As a noun *fare* signifies a sum paid to go on a journey, also the provisions eaten while going on a journey; as well as the treatment experienced while going. The word is also used to denote provisions and treatment generally. 'Thoroughfare' is a through fare, *i.e.*, a passage to go through. 'Hastening ills'—Misfortunes coming fast or drawing near. PREY—Lat. *præda*, plunder—Victim. In app. to 'land,' 'A prey'—The misfortunes devour up all the land, *i.e.*, take away all its wealth and beauty.

51-74. We have in these lines a picture of England, but there is no doubt it was suggested by the poet's recollections of Ireland, so that it more truly represents that country than England, which Goldsmith intended to portray. Scenes of the poet's youth had doubtless risen in his memory as he wrote, mingling with, and taking altered hue from, later experiences;—thoughts of those early days could scarcely have been absent from the wish for a quiet close to the struggle and toil of his mature life, and very probably, nay almost certainly, when the dream of such a retirement haunted him, Lissay formed part of the vision.

FORSTER'S *Life of Goldsmith*.

Where wealth accumulates, and men decay :
Princes and lords may flourish, or may fade ;

51-52. Analysis :—

	Subject	Prod.	Extens.
(a)	The land, to hastening ills a prey,	Fares.	Ill (manner).
(b)	Where wealth ...	Accumulates.	
(c)	(And where) men ...	Decay.	

52. **WEALTH**—Literally, the state of '*weal*' or good. **ACCUMULATES**—Lat. *ad. to* and *cumulo*, I gather.—Collects in a heap. **DECAY**—Lat. *de* and *cado*, I fall. Literally '*fall down*.'—Decline, deteriorate, degenerate. Here '*decay*' is used *numerically* and not *morally*. Antonym—*thrive*. Syns.—*Decay* expresses more than *decline*. *Decline* marks the first stage in a downward progress ; *decay* indicates the second stage, and denotes a tendency to ultimate destruction. By a gradual *decline* states and communities lose their strength and vigour ; by progressive '*decay*' they are stripped of their honour, stability and greatness. '*Men decay*' = Population decreases or diminishes.

This and the five succeeding lines contain the lesson of "*The Deserted Village*" summed up. The poet declaims against the increase of wealth, &c., with the notion as if it is 'a sure way to the decline' of a nation. This view of the author is opposed to the principles of Political Economy. Commerce, among other causes, is very powerful in rapidly increasing the prosperity of a country. Goldsmith here, as elsewhere, is wrong in denouncing wealth and luxury. They may hurt the individual, but to the country at large they are beneficial. The argument which the author has put forth in this place is the same as in the lines of the *Traveller* regarding Holland.

"Where wealth accumulates, &c."—Similar sentiments are in the following passage :—"Wealth in all commercial states is found to accumulate ; the very laws may contribute to the accumulation of wealth, as when the natural ties that bind the rich and poor together are broken. &c."—GOLDSMITH'S *Vicar of Wakefield*, p. 102.

53. Note the metaphor in this line. 'Princes and lords' are spoken of here as plants. [A Metaphor is a figure of Rhetoric that expresses or suggests the resemblance of two objects by applying either the name, or some attribute, adjunct or action, of the one directly to the other.] We can convert the metaphor into a simile. The prosperity of a country does not depend so much on the aristocracy ('princes and lords') as on the middle class, which in England is represented by the House of Commons. The meaning of the line is :—It does not matter whether princes and lords increase in number or die out.

"Princes and lords may flourish, &c. has made :"—Nearly similar sentiments are in the following lines :—

"A kynge may spille, a kynge may save,
A kynge may make a lord a knave ;
And of a knave a lord also."—GOWER'S *Conf. Amantes*, fol. 152.

N.B.—Kynge = king ; spille = spoil.

• **PRINCES**—Goldsmith has restricted the meaning of this word to a common lord ; for how can a prince make a prince. Moreover in England a prince cannot be a prince but by the vote of the people.

53-56. The argument of these lines is as follows :—It is of little consequence whether princes and lords flourish or fade, as they may easily be made at any time ; but it is a sad thing for a country to lose a bold, hardy peasantry, for its loss can never be supplied.

'*Flourish*' and '*fade*' are antonyms of one another. *Flourish* and *thrive* are used in respect of vegetables. *Prosper*, in wealth. *Flourish* (Lat. *flos, floris*, a flower ; *floreo*, I blossom) the primary sense is to expand, to shoot out, as in glory.

A breath can make them, as a breath has made :
 But a bold peasantry, their country's pride,
 When once destroy'd, can never be supplied,

55

Fade primarily means to lose colour, to wither, hence to decline. In both the words the ideas are taken primarily from trees.

64. "Princes and lords are but the breath of kings." —BURNS.

"A prince can make a belted knight,
 A marquis, duke, and a' that." —BURNS.

Also compare what *Horace*, a Roman Poet of the Augustan age, says :—

"Who pants for glory, finds but short repose ;
 A *breath* revives them, or a breath o'erthrows."

'Breath' is here synonymous with '*word*'. Nobles are created (i.e., men are ennobled) by the king, and in some cases from very unworthy motives, as the poet himself implies by this contemptuous way of speaking.

A critic who signs himself as 'a correspondent of the Notes and Queries' proposes the following reading of this verse.—

"A breath *unmakes* them as a breath has made."

But this alteration would not improve the sense. The poet says, "Princes and lords may prosper or fade, that does not matter much, for if they decline, one word of the king can create a hundred peers in a moment as indeed it '*has made*;' not so however with the decline of a bold peasantry; no royal fiat can create them and fill up the gap.

'*As*' expresses manner :—'*just in the same way in which a breath has made them.*' '*As a breath has made*'—An adverbial sent. of manner denoting equality, modifying '*can make*.' '*Has made*'—Here the perfect tense has been correctly used as no particular time has been mentioned—a breath has made them *at various times*. One of the uses of the perfect tense is to indicate actions that have occurred in an interval that extends down to the present time; but if any words separate the time of action from the present time, the perfect tense must not be used. The object to '*has made*' is '*persons*' und. Observe that the diphthong in '*breath*' is short, but it is pronounced long when the word is used as a verb, with an additional final (e).

64-55. The meaning is.—Persons receive the title of *princes* and *lords* from the voice of the king or of the people, as the nature of the Government may be; and then the voice or breath of somebody makes princes and lords; whereas a bold peasantry is, as it were, the natural growth of a country, when it is in a flourishing state.

55. 'Country's pride'—That of which the country can be proud, that in which the country can glory. *Pride* is in the same case with *peasantry*. See further notes on the word below, lls. 163-64. PEASANTRY—Der. Fr. *paysan*, a countryman, and *pays*, the country. Lat. *pagus*, a village, district, whence '*pagan*', which is only another form of *paysan*. Observe that '*ry*' is the sign of collective nouns, and the word means the whole body of peasants.—Yeomanry.

55-56 'But the place of brave peasants, who are the chief source of their country's strength, when they are once destroyed, can never be filled up.' "Some might object to the language as too strong, but there can be no doubt that a bold peasantry is one of the chief sources of a country's pride. In England, the intelligence of the country lies among the class intermediate between the aristocracy and the peasantry, a class consisting of a sort of inferior nobility, connected upwards and downwards, dignified enough by descent, in a large proportion, and by property, to maintain a concurrent political authority with the *haute noblesse*, and yet popular enough in its sympathies, by means of the continual interfusion kept up between itself and the working order,

A time there was, ere England's griefs began,

to stand forward as a general trustee for protecting the interests, and for uttering the voice of the commons of the land."—DE QUINCEY.

DEstroy—Lat. *de*, down, and *struo*, I build.—Ruined.—A past part. referring to 'peasants'. **SUPPLY**—Lat. *sub* and *plico*, I fold.—Past part. of the verb 'to supply'.—Restored. **Can**, an aux. verb, third person sing., present tense, agreeing with its nom. 'peasantry.'

57. "Perhaps it was most nearly so in the 15th and 16th centuries."—HALES.

The tendency of most poets of any but the most modern school has been to look back on the past with regret, like Horace's old men. The more modern view sees that—

"The past may win
A glory from its being far."

And much that used to be believed about the happiness of merry England is justly regarded as exploded rubbish. Froude, however, holds that the peasantry have lost considerably in comparative comfort by the advance of civilization.—*History of England, Chap. I.*

'A time there was, when'—Once; at one time. 'Was' is not a mere copula, as it frequently is, but the predicate of the sentence. 'Ere England's griefs began—man';—An adv. sent. of time mod. 'was.' 'Ere England's griefs began,'—Before England's adversity commenced. **ERE**—Before; an adv. of time; or a prep. governing the clause 'England's griefs began,' in the accusative. .

"Ere the high lawns appeared."—MILTON.

Also—"Ere yet their wives' soft aims the cowards gain."—POPE.

GRIEFS—In Modern English *grief* is mental; in Shakespeare's time it signified physical pain. The verb is 'to *grieve*', and its past part. is '*aggrieved*', which is generally used as an adjective. The poet evidently refers chiefly to the grievances of the tenants which induced so many of them to emigrate to America and other countries. Syns.—'*Sorrow*' is the generic term; *grief* is sorrow, for some definite cause—one which commenced at least in the past. '*Sadness*' is applied to a permanent mood of the mind. '*Sorrow*' is transient in many cases; but the *grief* of a mother for the loss of a favourite child too often turns into habitual sadness. See further notes on the word in l. 187.

57-58. Lander remarks that "there never was any such time; and if there should be, we who believe that 'England's griefs' have more than begun already, are fortunate in being born at the present day." "The poet would have found it very difficult to fix this date to his satisfaction"—SANKER.

With poetic license we are informed that there was once a time when happiness prevailed, and when the evils of humanity were unknown—a golden age, when pain and misery were not the torments of the human race, which experience too bitterly assures us as they now are. If we seek this time of happiness and bliss we shall have some difficulty in finding it. We cannot discover it among the inhabitants of Britain when Cæsar found them; nor among their immediate successors subdued by the Roman Army. Nor does it appear among the turbulent invasions of the Danes and the Saxons and the Normans; nor in the contests which were perpetually carried on between the Saxons and Normans after the Norman conquest. Nor do we find in the high and palmy days of Feudalism and Chivalry more likely to answer the poet's imaginations, where instead of each man being painted by himself, he formed part of the retinue of the baron whose vassal he was, and whom he was bound to serve. Nor do the Wars of the Roses, the contests of the Stewarts, or the disturbances of the Great Rebellion promise more. In short, the period described cannot be found in the chronicles

When every rood of ground maintain'd its man ;

of reality. Yet perhaps the nearest approach of this imaginary state is after all at the present day, when the multiplied improvements of all branches of arts and manufactures have been diffused so abundantly as to increase the comforts and happiness of a great part of the population, and to bring within their reach enjoyments and advantages which of a comparatively recent date were not before enjoyed by the nobility themselves. It alludes to the Golden Age (most probably the Feudal period of England.) [Late Mr. Mackenzie of the Oriental Seminary, Calcutta.]

'Every rood of ground &c.'—The poet is exaggerating, for the area of England including Wales, is 37,000,000 acres. If 'every rood of ground maintained its man,' the population would therefore be 148,000,000. But in 1851 it was only 18,000,000, and in 1871, less than 23,000,000. In Goldsmith's time of course it was very much less, and that of Ireland much less in proportion than that of England. In 1851 the population of Ireland was 200 per square mile, whilst that of England alone was 335. In 1871 it was 166 and 389 respectively.—*Annotated Poems of Standard Eng. Authors*—Edited by Messrs. STEVENS & MORRIS.

58. 'Rood of ground'—Is by Metonymy, (the cause being put for the effect) for what the ground produces. The word 'rood' is not used in the literal sense of the word, i.e., forty square poles, but simply, a plot of ground. 'Rood' is only the other form of 'rod', which to begin with denoted the pole used in land measuring. So 'perch' is properly a measuring pole (of less length than the rod). In ecclesiastical language Rood—the Cross. (So there is no idea of any transverse in the Gr. *stauros*). Hence *Holyrood*, *rood-loft*, "by the holy rood" *Rt. i. III, III, ii, Roodes* (at Chester) &c.

MAINTAIN'D—Lat. *manus*, the hand, and *teneo*, I hold.—Supported; nourished. The meaning of line 58 is:—When every man derived his maintenance from the produce of the piece of land he possessed.

57-58. Analysis:—

(a.) 'A time there was,'—Princ. Sent.

(b.) 'Ere England's griefs began,'—Adv. clause (of time) mod. the Princ. Sent. (a).

(c.) 'When every rood of ground maintain'd its man;'—Adv. Clause mod. (a) and (b).

57-58.—The political economy of this paragraph of *The Deserted Village* has often been derided. Mr. Keightley, the Commentator of Shakespeare, says:—"Now, I am inclined to think that the poet was not so far astray as people fancy. He may merely have forgotten his table book, and made rood and acre change places." Something similar to which happened to myself in my Shakespeare."

"Supposing this to be the case, four Irish acres of good land would do more than the poet expects: they would support a peasant and his family in great comfort. Some years ago a lady published a little book showing how she and her sister lived in a sort of rural affluence on the produce of a farm of only four *English* acres; and one of the most skilful agriculturists of Essex, having read the book carefully through, declared he saw nothing incredible in it. Still the poet's was, vile, bad political economy; and, if reduced to practice in Ireland, would in a very few years make the country one varying scene of beggary and misery."—*Notes and Queries*, August 1871, p. 162.

See further notes in the appendix.

59. 'For him' i. e. for his benefit, 'for' being the sign of the dative. 'Her' for labour, which is personified. Here Goldsmith is singular in the gender. English has no genders properly speaking. When, as here, sex is attributed to a personified abstraction, as a rule the gender of the language from which the word

For him light labour spreads her wholesome store,
Just gave what life requir'd, but gave no more : 60
His best companions, innocence and health ;

is taken is followed, but not uncommonly the gender is determined by another principle ; the sterner or more manly qualities, &c., are masculine, as 'honour,' 'courage,' 'death,' 'time;' the milder feminine, as 'faith,' 'hope' 'beauty.' The gender of 'genius' in *Traveller*, line 317, as in this passage, seems to be anomalous :—

"Fir'd at the sound, my genius spreads her wing, &c."

WHOLEsome—Compounded of 'whole' and 'some.' Tending to promote health. This is an instance of permanent compounds. The word 'whole' is to be compared with the word 'hale.' *Wholesome store* = healthy food.

59. In these four lines the poet certainly had in view the celebrated panegyric of country life in VIRGIL's second *Georgic*, especially lines 459, 460, and lines 467-470.

59-60. The meaning of these two lines is :—'With little labour he could gain from his land the necessaries of life, all that was conducive to the maintenance of life and health, and no more than that, not the superfluities or luxuries of life.'

The ellipsis in line 60 must be supplied. 'Light labour just gave.' Observe 'more' is here equivalent to a noun : 'Gave no greater supply (than what life required).' 'Just'—An adv. meaning only or merely.

61-62. "These two lines may be taken as nom. absolutes, and, as such, attached to the principal sentence contained in l. 59."—MORELL.

61. COMPANIONS—Der. Lat. *con*, together, and *panis*, bread. 'It is one of the multitude of words which there are, that, however now used only in a figurative sense, did yet originally rest on some fact of the outer world, vividly presenting itself to the imagination; a fact which the word has incorporated for ever, having become the indestructible vesture of a thought. A 'companion' is one with whom we share our bread; a mess-mate. The word now conveys a notion of equality; but formerly, it involved the idea of inferiority, and was used in the same contemptuous manner as we now employ the word 'fellow.'

Cas. 'Bear with him, Brutus,' 'tis his fashion.

Bru. I'll know his humour when he knows his time,

What should the wars do with these jingling fools?

Companions, hence!"

We have the same application of the word even as late as Smollet. "The young ladies set up their throats all together against my protector, 'Scurvy companion! Saucy tarpaulin! Rude impertinent fellow! Did he think to prescribe for grandpapa!'"—*Rod. Random*. The word 'companion' is nom. to the verb 'were' und., or nom. abs. See notes on l. 376.

'Innocence and health' are here spoken of figuratively as companions, and compared with others that he might have had, such as luxury. These two nouns are in the case in app. with 'companions.' 'Innocence' and 'Innocent.'—"It must be confessed to be a striking fact that a person of deficient intellect is called an 'innocent'; *innocens*, one that does not hurt. So that this word assumes that the first and chief use men make of their intellectual powers will be to do hurt, that where they are wise it will be to do evil. What a witness does human knowledge bear here against human sin."—TRENCH.

This verse affords us an example of what is called an inverted order of sentence. The regular order would be :—'Innocence and health were his best companions.' HEALTH—The word 'health' wraps up within it, for, indeed, it is hardly a metaphor—a whole world of suggestion. It is that which *heal*

And his best riches, ignorance of wealth.
But times are alter'd ; trade's unfeeling train

or causeth to be whole (hale) : that is, perfect '*health*' is that state of man when there is no discord or division, in the system, but 'when all the functions conspire to make a perfect one or *whole*.' See notes on the same word in l. 2.

62. 'Ignorance of wealth'—Not to know what it was to be rich. *Ignorant* and *Ignorance*—These words are derived from the verb to '*ignore*.' *RICHES*—Both this word and '*alms*' are by origin singular (*richesse*, *almesse*, Old Eng.) ; but they are now considered plural. The translators of the Bible used them as either singular or plural. They often use '*much riches*.' *Much* can be used with a plural noun although it rarely is. "For this relief much thanks."—*Hamlet*. "Very much people."—*Bible passim*. Cf.—*Tobit* IV. 10.—"*Alms do deliver*," &c., and in the next verse, "*alms is a good gift* unto all that give it in the sight of the Most High. *Means* is both singular and plural. *Mean* is now and then found in the plural. *Pains*=(Labour,) is generally plural but is often found in the singular. Crombie observes that we can say *much pains* though *much* can not be used with a plural noun.—HOWARD'S *Grammar*. Parse *riches*—Noun. to the verb 'were' understood. We must not place much confidence in the poet's philosophy, for he is a 'special pleader' here. Ignorance of wealth is accompanied by ignorance of many things which it is good to know.

The meaning of the line is :—The simple people of that time having no idea of riches, what is now supposed to be such—(i. e.,) heaps of money and the pomp and splendour of life, did not feel the want of any thing, beyond the necessities of life, which they had in a lequate supplies. Possession of riches implies the absence of want, and these people feeling no want, were thus rich, and riches of this kind is the best.

The Rev. John MacMillan has a note on the line :—"We have here a sort of paradox, for men usually look upon wealth as the great source of happiness in this world. There is, however, a great deal of truth in what the poet says, though at first it seems to be at variance with the opinion of men in general on this subject. If these peasants know the real value of riches, they would be no longer satisfied with their present condition, and thus their knowledge would make them unhappy in the rural simplicity and innocence in which they now lived, so that, in a sense, their 'ignorance of wealth' may be looked upon as 'their best riches.' For an explanation of the truth contained in this line we refer the student to Goldsmith's description of the Swiss peasant in the *Traveller*, lines 175-178."

63. Bacon in his Essay on '*Empire*' compares 'merchants' to the great veins, by which blood is conveyed from the heart to the liver, and goes on to say, "if they flourish not, a kingdom may have good limbs, but will have empty veins, and nourish little, i. e., a kingdom may have great natural advantages but these will avail it little if they be not improved or strengthened by commerce. Unlike our popular poet, the great philosopher advocates that commerce brings on the prosperity of a land.

'Times are alter'd' ;—Such is not the case now. Such a state of things no longer exists. '*Alter'd*'—P. Part. adj.—referring to the noun '*times*.' Lat. *alter*, another, fr. *alius*=other, with the comp. suffix *ter*, Sans. तार (tara). Sanskrit *antara* as equivalent to Lat. *alter*. Syns. To *alter* is to change partially ; to *change* is more generally to substitute one thing for another, or to make a material difference in a thing. '*Trade's unfeeling train*' is the subject of the verbs '*usurp*,' and '*dispossess*,' '*land*,' the object of '*usurp*' and '*swain*' of '*dispossess*.' It means, tradesmen, who from habits of calculating their own gains and always anxious to raise their own profits, lose sympathy for others, and are

Usurp the land and dispossess the swain ;
 Along the lawn, where scattered hamlets rose, 65
 Unwieldy wealth and cumbrous pomp repose,

thus *unfeeling* ; or because they turn the poor peasants out of their holdings to make room for their gardens, parks and pleasure-grounds.

TRADE'S—The word '*trade*' properly signifies that path which we '*tread*,' and thus the ever recurring habit and manner of our life, whatever this may be ; occupation ; buying and selling (A. S. *traed-tredan*, to tread). Is a *regular course* or *trod-den path* in old English. *Trade* is either foreign, domestic or inland. '*Train*'—Here as in l. 17, a noun of multitude singular in form, but plural in meaning and hence the verbs '*usurp*,' and '*dispossess*' are also in the plural. The meaning is obscure. By '*train*' it is universally admitted to refer to a Railway train. Compare line 92 of the '*Traveller*' :—"And honour sinks where commerce long prevails." The word '*train*' is used here in the sense of followers or attendants.

63-64. The meaning of the two lines may be expressed thus :—"But times" have undergone a change now ; for commercial men of no feeling or tenderness have taken possession of the country, and thus deprived the peasants of their land." Of course, there are many honorable exceptions to this description among commercial men. USURP—Fr. *usurper*, Lat. *usurpo*.—Seize and hold in possession by force. '*Dispossess the swain*'—Deprive the peasant of the possession of land he has long held. Der. Lat. *dis*, asunder and *pono*, I place. These words show the poet's meaning in line 58.

65. '*Along the lawn*,'—Is an adverbial phrase of place to '*repose*' in l. 66. The word '*lawn*' here as in l. 35, is equivalent to '*plain*' or '*country*'. As now used, it means the land around a gentleman's house, what in this country is better understood by a '*Compound*'. '*Scattered hamlets*'—i. e., clusters of houses thrown loosely. '*Hamlets*'—The A. S. *ham*, which comes from *hæmian*, to come together, signifies a place where people come or assemble together, whether it be a house or a village. A house in which people live together is their *home*, originally written *hæme*. The word *hamlet* is a diminutive of '*ham*'—still surviving as the termination of many proper names ; e. g. Twickenham, Caterham, Fakenham, &c., '*let*' being a diminutive ending. Comp similar diminutive forms :—'*streamlet*,' '*rivulet*,' '*brooklet*,' '*ringlet*,' '*leaflet*.' ROSE—Were built, raised up. Active for passive.

66. UNWIELDY—So vast as not to be manageable ; of great bulk. Spenser uses the form '*weeldlesse*' in 'F. Q.' IV. III. '*Wieldy*,' obsolete now, occurs in Chaucer's *Troil*, and Cress. CUMBROUS—Dan. *cummer*, distress.—Burdensome ; teasing. Cf. SPENSER :—"A '*cumbrus* cloud of gnats do him molest." The adj. '*cumbrous*' is used in the same sense. "This word like the German '*kummern*' has lost much of the force which it once possessed ; it means now little more than passively to burden. It was once actively to annoy, disquiet or mischief."—TRENCH. '*Unwieldy wealth and cumbrous pomp*'—Refers to huge splendid mansions which occupy the sites of the hamlet. (Metonymy.) '*Cumbrous pomp*'=Tasteless ostentation, vulgar display of excessive costliness. POMP—Literally, a *sending* (Gr. *pempe*, fr. *pempo*, I send), an escort, so any showy 'procession' a 'pageant,' a 'ceremony,' 'splendour.' Cf. l. 259. Comp. SHAKESPEARE'S *Titus Andronicus*, Act I. Sc. I :—

"But safer triumph is this funeral pomp."

See further notes on the word '*pomp*' l. 259 below, and *Essay on Criticism*, l. 74. '*Wealth*,' and '*pomp*' are here personified. Both the adjectives are used here to mean '*excessiveness*.'

And every want to opulence allied,
 And every pang that folly pays to pride.
 Those gentle hours that plenty bade to bloom,

"That *cumbrous* and *unwieldy* style which disfigures English composition so extensively."—DEQUINCEY.

WEALTH—Is derived from the English noun *weal*, A.S. *welgian*, to enrich, and is connected with *well*. In the early English writers, however, '*wealth*' is generally used in the sense of that which *wealeth*, that which affects the *weal* or *welfare*. "Let kings give themselves altogether to the *wealth* of their realms after the example of Jesus Christ."—TYNDALE. "Let no man seek his own, but every man another's *wealth*."—*English Bible*. But the word is now usually employed in the sense of that which produces riches, prosperity; large possessions of money, goods, &c. The word is used here apparently for that which is produced by means of wealth.

65-66. The meaning is :—The rich man dispossesses a number of poor men of their cottages, in order to build a grand imposing mansion for himself.

67-68. These two lines are used in *Antithesis*. The grammar of this passage is faulty. "Think of pangs reposing? Another example of the want of *accuracy of expression* which is observable in Goldsmith, despite his remarkable *genius*."—MORELL.—In Latin the figure would be called Zeugma. Mark the alliteration in line 68.

We must supply the verb from the preceding line.—'And every want (that is) allied to opulence, and every pang that folly pays to pride, *repose along the lawn*.' The meaning of line 67 is :—When people grow luxurious they have many wants that they felt not before; and this is particularly the case when some degree of culture accompanies the acquisition of wealth. Civilization and wealth are always accompanied by artificial wants which have no existence in a state of rural simplicity, such as that which existed in 'sweet Auburn.' As an illustration of these lines—the pride of birth or *status* often makes our countrymen spend such large sums of money in *Sradhs* and marriages as to make themselves wretched ever afterwards. '*Want*' is used for the thing wanted or needed and has for its predicate '*reposes*' or '*is found*' at the end of the line. 'Every want to opulence allied,'—Every want that is connected with, i.e., attendant or consequent upon *luxury*. '*Luxury*'—Thus in the third edition, '*opulence*' in the first. '*Allied*,' is a past part. Referring to the nom. '*want*.'

PANG—Excruciating pain, from Sax. *pringan*, to prick. Case in app. to '*want*'. The meaning of line 68 is :—And all the sufferings that people undergo from disappointment and mortification when they foolishly indulge in pride. Here the proud suffer most from the want of simplicity of life. Our author contrasts the innocence and happiness of a simple man with the miseries and pains that have been introduced by polished life.

'*Folly*' and '*pride*'—Abstract for concrete—foolish and proud men.

69. Cf. CAREW'S *Poems*.—"Gentle thoughts and calm desires." Those hours of mild soothing joy enjoyed by the villagers from the plenty of needful products which they had, and owing to which their minds were free from anxieties and troubles. Hours blooming at the command of plenty, is rather a forced metaphor. '*Gentle hours*'—Hours free from care; peaceful hours. 'That plenty bade to bloom.'—That were the result of plenty. '*Bade*'—An active verb governing the relative '*that*' in the obj. case and agreeing with its nom. '*plenty*.' '*To bloom*'—To smile; to look charming, joyful; used metaphorically. The figure is taken from the blooming of *flowers*. See notes in l. 4.

Those calm desires that ask'd but little room,
 Those healthful sports that grac'd the peaceful scene,
 Liv'd in each look, and brighten'd all the green ;

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This is a contracted sentence and when expanded, it stands thus — "Those gentle hours when plenty abounded *seek a kinder shore* ; those calm desires that asked but little room, *seek a kinder shore* ; and those healthful sports that graced the peaceful scene, *that* lived in each look, and brightened all the green, *seek a kinder shore*." This cons. is, on the whole preferable, for one could hardly say 'those gentle hours lived in each look.' But 'those gentle hours seek a kinder shore' is quite appropriate. Hale reads :—"*These* gentle hours' &c.

70. With this compare what our poet says of the Swiss peasants in the 'Traveller.'

"But calm, and bred in ignorance and toil,
 Each wish contracting, fits him to the soil."

'Those calm desires'—i. e. Such desires or wants as cause no agitation or excitement, like what is felt by the man of inordinate pleasures.

CALM—Moderate ; simple. Antonym—Inordinate. 'That ask'd but little room,'—That were confined within narrow limits, (i. e.) which did not require things very high or great for their gratification. The calm desires are contrasted with *unwieldy wealth* of which it has been said, in a previous line, that "one only master grasps the whole domain." 'But'—Is the adv. modifying 'room.' The force of this word is 'only.' But is primarily a participle, being a contraction of 'butan' without ; hence except or excepting. When *but* means *except* it is a prep. and when it means *only* it is an adverb. The same word is used as a conjunction. He is *but* a boy, (in Old English, 'he is *not* but a boy,' i. e., nothing but a boy.) In such phrases *but* is an abbreviation of 'not but.' 'Neither can he that mindeth *but* his own business, find much matter for envy'—BACON. The difficulty of distinguishing the adverb *but* from the conj. *but* arises in this way "Buton is in A. S. a prep., e. g. *butan ende*, without end, as well as adverb and conjunction. In the latter quality it is generally followed by relative particles, such as *tha*, *sva* (comp. Lat. *nisi quod*) ; these are omitted in modern English—hence the difficulty."—HAUGH. ROOM—"In certain connections we still employ *room* for place but in many more it obtains this meaning no longer. Thus one who accepts the words, 'when thou art bidden of any man to a wedding, sit not down in the highest *room*,' (Luke XIV. 8), according to the present use of '*room*,' will probably imagine to himself guests assembling in various apartments, some more honourable than other ; and not, as indeed the meaning is, taking higher or lower places at one and the same table"—TRENC. 'The word is here used in the sense of 'scope for gratification.'—Not in its literal sense.

Hours, desires and sports some would take as the nominatives to *lived* and *brightened* in line 72. It is however better to look upon them as the subjects of *seek* in l 73 ; the word *these* being inserted as the equivalent of the real subject, which is too remote from the predicate, and is therefore repeated in *these*.

71. All those pastimes and diversions which contributed to the keeping up of sound health, had in the primitive or simple state of the village, adorned its peaceful landscape. The *healthful sports* are enumerated in lines 19-26. 'Healthy' and 'healthful' are thus distinguished :—The former implies 'being in a state of health,' the latter, 'full of health'—The one implies a state of excess or abundance.

That—Rel. with *sports* for antec. and nom. to *graced*, *lived*, and *brightened*.

72. 'Liv'd in each look,'—Were distinctly seen in the countenance of the people ; their looks manifesting the enjoyment of 'gentle hours,' 'calm

These, far departing, seek a kinder shore,
And rural mirth and manners are no more.

THE COMPLAINT OF THE POET.

Sweet Auburn ! parent of the blissful hour,

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desires' and 'healthful sports,' more or less characteristic of all rustic populations. '*Lie'd*.'—It is used in the same sense in which its cognate noun is used, i. e., imparted real life.

Green.—Here it should be parsed as an adj. for substantive. Every English village had formerly, many have still, a piece of grass land called "The green," where the people met for sports and conversation. It is this "green" which is here alluded to.

73. '*These*'—Repeated for the sake of emphasis. '*Far departing*'—'*Far*' is used to denote that they left their mother land at a great distance. The two words should be analysed as an adverbial phrase modifying the predicate '*seek*.' '*Kinder shore*'—*Kinder* is used in opposition to their *more oppressive* mother land, now under the sway of the tyrant alluded to before. A country or shore kinder, i. e., more congenial than Auburn to the existence of those gentle hours, &c. The '*kinder shore*' here alluded to is America, to which country the villagers retired. '*Kind*' is derived from *kin*, relationship. A *kindred* or *kind* person is one who acknowledges and acts upon his kinship with other men.

'A little more than *kin*, and less than *kind*.'—SHAKESPEARE, *Hamlet*.

"In the Church Litany we pray that God will 'give and preserve to our use the *kindly* fruits of the earth,' i. e., the natural fruits; 'each, after its *kind*,' Gen. vii. 14. Sir Thomas More in his Life of Richard III, says, 'Richard thought by murdering his two nephews in the Tower of London to make himself a *kindly* king,' i. e., that he might be reckoned as king by kinship to Edward iv.'" '*Shore*' or '*coast*' is used in reference to '*sea*' or '*ocean*,' and '*bank*,' '*edge*' or '*brink*,' to river. Here by Metonymy for '*country*'—Goldsmith in his *Traveller* uses the word '*sky*' in the same sense.

Of :—"These far dispersed, on tim'rous pinions fly,

To sport and flutter in a kinder sky."

74. '*Are no more*'—Sc. 'here,' i. e., no longer exist ; are no longer found in this village. The expression '*is no more*' is in common use, and means '*is dead*'.

"Ah ! the gentle Acis is no more."—GAY.

'*Rural*'—adj. from the Latin *rus*, country. '*Mirth*'—Mark that the termination *th* signifies *state*, hence it is an abstract noun ; in l. 222, it is used abstract for concrete. Its adjective form is *merry*. MANNERS=Lat. *mores*. The poet means *customs*, but uses the word *manners* because it alliterates with *mirth*. The expressions *my manners* and *my manner* are equally correct.

THE COMPLAINT OF THE POET.

75. 'Parent of the blissful hour,'—Here Auburn is represented as the source or cause of primeval or early happiness. "Since, on account of its many advantages, it was the source of so much happiness to himself, when a boy, and to its other inhabitants."—STEEVENSON and MORRIS' *Ed*. The figure is taken from a father begetting a child ;—rather a violent figure, merely the producer (*paries*)—Lat. *pareo*, I beget : The adj. is *parental*. *Parent* is in the same case with '*Auburn*,' '*Auburn*'—The nom. addressed. '*Blissful hour*'=Happy hour or time. ● Hour—Fig. Synecdoche—Part for the whole—i. e., not in the strictest sense of the term but for *time in general*. Latin *hora*, Gr. *ora*, originally a definitive space of time, fixed by natural laws ; hence in Greek

Thy glades forlorn confess the tyrant's power.
 Here, as I take my solitary rounds
 Amidst thy tangling walks and ruin'd grounds,
 And, many a year elaps'd, return to view

a season, the time, of the day, an hour. The whole phrase here signifies—So suggestive in thy loveliness of happy sports.

76. All the passes in the woods of Auburn which had been much frequented by the villagers being now deserted indicate the tyrannical sway of its governor. CONFESS—*Lat. con*, and *fateor*, *fr. fari*, to speak, from *Gr. phao*, to make known by words.—Here meaning to reveal, show, prove, attest. Cf. POPE's *Prologue* to Addison's *Cato*. l. 17:—"Virtue *confessed* in human shape he draws," also elsewhere:—"Tall thriving trees *confessed* the fruitful mould."—POPE. This word is often used with a causative sense or force. Thus a priest is said to *confess* a penitent when he hears his confession.

FORLORN—Not a mere epithet. The glades by their forlornness prove the power of the tyrant.' Cf. l. 37. An O. E. word meaning, forsaken. Pres. tense *forleose*, I lose, past *forleás*, I lost, *forloren*, lost. Hence a change of *s* to *r* in the plural number of the Strong Preterites in Anglo Saxon as is common in the Latin language. We have the double forms in Latin *arbor*, *arbo*, *honor*, *honos*, &c.—LATHAM'S *Gram.* Observe that the *for* here = the *for* of *forbear*, *forbid*, *forget*, *forgive*, *forsake*, *forswear*, *forgoes*. Comp. German *ver*, and *lorn* is connected with *lose*. Comp. *rear*, *raise*, *chair* and *chaise*, &c. On such nouns. As *Tyrant power*—See notes on *cottage beauty*, in *Table Talk*, l. 574.

PROF. BAIN has the following note touching on this point:—"In our language, which admits the easy convertibility of the part of speech, nouns are often used to discharge the office of the adjective as the '*gold ring*'. These nouns are distinguished from true adjectives by not being compared: we cannot say, '*gold, goldier, goldiest*.' On the other hand, the true grammatical adjective does not undergo the noun inflection: we do not say '*wise, (plural) 'wises*.' By the same criterion we can distinguish an adjective from a verb used to limit a noun; as '*a brew house*.' Strictly regarded these are highly condensed or elliptical expressions, interpreted by their juxtaposition, a ring made of gold."

77. '*Here*'—Strictly speaking, this word is redundant, for it stands for the following line. '*As*'—An adv. equivalent to '*while*'. ROUNDS—The word '*round*' is used in various senses in the different parts of speech. (1) Adj.—Circular, polished (said of style); (2) Noun.—A sphere; (3) Adv.—On all sides, around; (4) Preposition—About, 'as to go round the city'; (5) Verb—To make circular. Here walks; rambles. *Round* in this sense, denotes primarily, the walk of an Officer who is in charge of a certain district. Thus a policeman or a sentinel is said to go his rounds. '*Round about*' = Indirect; loose. SOLITARY—*Lat. solus*, alone.—Lonely. '*As I take &c.*'—The poet here pictures himself revisiting the scenes of his childhood. '*Return*' of line 79, really precedes, in point of time the verb '*take*' in line 77.

77-80. For these lines the first edition has the couplet:—

"Here as with doubtful, pensive steps I range,
 Trace every scene, and wonder at the change."

78. '*Tangling walks*'—Walks overgrown with thorns, bushes or jungles, thereby arresting the progress of the traveller. '*Ruin'd grounds*'—Lands gone to ruin. '*Grounds*, so used, generally means lands forming an estate.

79. The line is thus scanned:—

And mā | ny ā year | ē laps'd | rē-tūn | tō view.

Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain.

'And, many a year elaps'd, &c.'—Is an elliptical sentence.—It would, when the necessary ellipses are supplied, stand :—'And, *after* many a year has elapsed,' or, and, 'many a year *having* elapsed' (i. e., *having* passed by) I return to view *the spot*. 'Many a year elaps'd',—An adjunct of time, modifying the predicates 'return' and 'take'.—Imitation of the classical cons. of abs. cases. See note on l. 20. 'Year'—Case absolute. 'And,' couples l. 77 and "return to view." 'To view'—Inf. of Purpose, meaning in order that I may view, see, look at.

80. Observe the conj. is omitted in this line.—'And *where* once the hawthorn grew.'

81. 'Her'—Refers to 'remembrance.' 'Busy train'—Association of ideas or thoughts; recollections of past scenes in his life. 'Remembrance wakes &c.'—Recollection of past scenes arises in his mind with all thoughts and objects connected with them, starting forth in quick succession by association. 'Remembrance'—Memory' is generally the word used in this semi-personified sense, as 'remembrance' is strictly rather the art than the power of remembering. *Remembrance* is here spoken of as a person, and therefore is said to be personified. (Fig. *Prosopopæia*.)

81-82. As he walks (in fancy) over the ground, the early associations connected with the place rush into his mind. He is thus reminded of the happy days he spent in 'Sweet Auburn,' and the contrast makes himself miserable.

"Goldsmith looked into his heart, and wrote. From that great city in which his hard-spent life had been diversified with so much care and toil, he travelled back to the memory of lives more simply passed, of more cheerful labour, of less anxious care, of homely affections and humble joys for which the world and all its success offer nothing in exchange." FORSTER'S *Life of Goldsmith*.

82. 'Swells at my breast,'—Rises in my heart with a powerful effect 'Swells'—Used figuratively.—The figure has been borrowed from an ocean 'swelling into waves.' The verb 'swell' is used very commonly, especially, in Shakespeare, of various emotions—malice, anger, pride, envy, ambition, &c.

'Turns the past to pain'—i. e., makes all the past events and scenes so many sources of pain from their having passed away without any prospect of my enjoying them again.

PAIN.—The explanation of this word as given by some modern 'false prophets,' as pointed out by Dean Trench is this :—"Pain is only a subordinate kind of pleasure, or, at worst, that it is a sort of needful hedge and guardian of pleasure."

77-82—Analysis :—

- (a) Here, as I take my solitary rounds—Princ. Sent.
- (b) Amidst thy tangling walks and ruin'd grounds.—Adv. ph. to (a).
- (c) And, many a year elaps'd, return to view—Co-ord. to (a).
- (d) Where once the cottage stood, the hawthorn grew,—Subord. to (c)
- (e) Remembrance wakes with all her busy train,—Princ. Sent.
- (f) Swells at my breast, and turns the past to pain.—Subord. to (e).
- (g) An adv. ph. modifying the predicate of (a) i. e. 'take.'
- (c) May be split into two separate sentences.

In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes, my latest hours to crown,

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(d) Two separate or distinct noun sentences, gov. by 'to view' or adj. sentences qualifying the noun 'spot' after 'view' und.

(e) Remembrance—Subject.

Wakes with—train—Predicate.

Remembrance swells at my breast, and remembrance turns the past to pain.

'Flaps'd'—May be parsed 'as a Past Part. adj. qual. 'year'

83.96.—"This yearning utterance, spoken from the literary toiler's deep and solitary heart is very touching indeed."—COLLIER.

83, 'This world of care'—This world (terrestrial) which is full of or pregnant with anxieties. Mark that the prep. of with a noun is often equivalent to an adj. Hence of care=sad ; sorrowful.

84. 'In all my griefs'—Supply the omission. "In all my griefs as every body had griefs." These are beautiful lines, but most of the poet's griefs had been brought upon himself by his own waywardness. 'My share'—Supply the ellipsis—'of griefs' after the words. SHARE—Derived from the Sax. word *scaran*, to divide ; hence also a *shire*, a division of the country ; and *sheer*, to divide or cut off the wool of sheep, also *shive*, a slice. Now obsolete except among the poor of the northern counties of England—Lancashire, Yorkshire, &c. Cf. "Off a cut loaf to steal a shive"—SHAKESPEARE. "God has given my share"—This really means, I have had very many ; or more than my share, i. e., more than men in general. It is one of those expressions that mean, conventionally, more than the words mean literally.—*Madras Journal Ed.*

Mr. Mackenzie says :—"This expression is here used bearing the same meaning with 'each of his sufferings.' Mr. P. C. Sircar, explains it thus :—"A certain amount of misery is the lot of every one in this earth and God has given me my share of griefs."

85. 'I had hopes'=I once hoped, but I no longer have any ground for such a hope. 'My latest hours to crown,'—Some take it as an adverbial adjunct of purpose to the inf. ph. 'to lay me down' in the next line ; others, the object of the predicate 'had.' 'Still'—The force of this word here is *always*. 'Late'—Of which 'lust' is merely a contracted form. 'Crown'—Trans. verb governing 'hours' in the obj. case. Is here used as in line 59 in the sense 'to complete.' The author in the next verse illustrates the crowning of his 'latest hours.'—The meaning of the line is :—I was always hopeful that my old age would most successfully terminate, i. e., in the performance of religious duties and in offering prayers to God. The laws of Manu distinctly prescribe the following duties during the four different periods in a Brahmin's life.

(1) In his boyhood or youth he is to be a student and to observe celibacy ; (2) in the second portion of his life he is to live with his wife as a householder (গৃহস্থ) and discharge the ordinary duties of a Brahmin ; (3) in the third he is to live as a hermit in the woods, and submit to every severe penances ; (4) in the fourth he is to engage solely in contemplation, and is freed from all ceremonial observances."—See MANU, Ch. II. 175-210. Ordinarily the different stages in a man's life are :—Infancy or childhood (শৈশবাবস্থা) or (বাল্যাবস্থা) ; then Boyhood or youth (যৌবনাবস্থা) ; and then Manhood (প্রৌঢ়াবস্থা) and lastly old age or (বৃদ্ধিকাবস্থা)

Amidst these humble bowers to lay me down ;
To husband out life's taper at the close,

85-86. These two lines may be, thus construed :—I still had hopes to crown my latest hours by laying me (myself) amidst these humble bowers. 'Lay'—Causal form of the verb 'to lie' (intrans.) See further notes on the word 'lie' in the *Essay on Criticism*, ls. 239 and 261. To lay me down—is equivalent to, to repose. In prose, however, the word 'self' is generally added to make the pronoun more emphatic :—'Thou hast undone thyself.' 'You wronged yourself to write in such a cause.' The use of the *reflective* pronoun is to show that the agent 'bends' the action back upon 'himself.' Cf. *The Traveller*, l. 32.

86. Comp. "I will both lay me down and sleep in peace."—*Psalm IV.*

87-88. This couplet was changed from the following, which appeared in the first three editions :—

"My anxious day to husband near the close,
And keep life's flame from wasting, by repose."

87. Comp. "And thus they spend
The little wick of life's poor shallow lamp."

COWPER, *Task*, B. III.

'To husband out &c.'—Is an elliptical verse, 'I still had hopes to husband out &c.' The noun *husband* is derived from Sax. *hus*, house and *bonda*, boor, peasant ; or a Scandinavian word *buandi*, the possessor of a farm, which points naturally to the ordinary sense of the words 'husbandry,' and 'husbandman.' By an easy transition, this word soon came to signify a married man, the inhabitant, master, or head of the house generally being married. "As the house, above all that of him who owns and tills the soil, stands by a wise and watchful economy, it is easy to see how 'husband' came to signify one who knows how prudently to spare and save." "The name of the husband, what is it to say ?

Of wife and of household the band and the stay."—

TUSSER, *Poems of Husbandry*.

Here the verb to *husband* is used in its original sense, to spin out with care, to economise ; to make last as long as possible.—Even husbandry used to be applied in this sense.

Cf. *Macbeth* II. I "There's husbandry in heaven ; their candles are all out."

See also *Timon of Athens*, II. 2. (164) ; *Troilus and Cressida* I. 2. (7.)

'Out'—This seems to convey the idea of 'to the end.' "To take care of life and *eat* out at the end, that is, to take care of life and thus prolong it." In prose the participle 'out' would be omitted. Cf. "I like your design of *husbanding* time."—BOYLE. Note the Metaphor in 'taper' derived from a candle and convert it into a Simile. The metaphor is faultless and is thus explained.—Life is likened to a taper here, and the close of life to the small part of a taper remaining after the rest has been consumed ; and as a taper, when its flame is not moved by any breath of air, but is quiet and steady, burns longer than it would, if constantly agitated, so the poet hoped by remaining in his quiet retreat to make the remaining portion of his life of longer duration than if he were under the excitement and agitation of the busy scenes of the world. Poets frequently speak of the power of life under the figure of flame or something burning. Thus Pope calls the Soul,

'Vital spark of heavenly flame,'

'Taper'—The figure of a candle as applied to life is worked out at length, and with great ingenuity, by the old poet Quarles, in his *Hieroglyphikes of the Life of Man*.

87-88. When our life is extinguished we repose. In the same manner when life's taper has been extinguished, we would consequently repose.

And keep the flame from wasting by repose :
 I still had hopes, for pride attends us still,
 Amidst the swains to show my book-learn'd skill, 90
 Around my fire an evening group to draw,
 And tell of all I felt, and all I saw ;

'By repose'—An adv. ph. qualifying *keep*—'Keep by means of repose or quiet,' or 'And by repose keep the flame from wasting'; and not to be taken with 'wasting'.

89. 'For pride attends us still,'—An adv. sent. of *cause* to 'I still had hopes, &c.'—and is parenthetical ;—the meaning is :—Because human nature is without exception subject to death, therefore no human being is without pride ; since I still felt that pride, common to all, to shine among the friends of my youth. A similar thought is expressed in the Author's *Citizen of the World* :—"Alas how does pride attend the puny child of dust even to the grave." There is also a reference to the foregoing lines, as if he said,—"you would scarcely expect to find pride in me, a poor wanderer round this world of care ; but pride never leaves the heart of man."—Cf. also :—

"Pride often guides the author's pen."

Books as affected as are men."

'Still' = ever, always ; or 'even in declining years.' 'Attends'—Accompanies.

90. To make a display or parade of my erudition acquired mainly from books, before these 'peasants.' It would be correct to say 'book-learning or knowledge,' but not *bookish-learning or knowledge*.—BOOK-LEARN'D—i. e. Learned from books, and not from experience. Notice that *learn'd* is here a participle and is of one syllable. In ordinary prose it is always one syllable, and often in poetry also.

"I hate a learned woman"—BYRON.

When it is an adj. as a *learned* man, it is of two syllables.

'Skill' is not used here in its proper sense ; for *skill* is eminently gained by practice, not from books and theory. It is meant here to stand for 'knowledge.'—MORELL.

91. The repetition of 'I still had hopes,' is established. The meaning of the line is :—To gather people to sit round the fire or hearth in my house—'In England (which is a cold country) fire is absolutely necessary to make a house comfortable ; and among the peasantry nothing is more common than to see a whole family assembling round the fire-place of an evening to hear the gossip of the day or to listen to some mournful tale.' See the picture drawn in *The Traveller*, lines 11-22. DAAW—Collect ; bring together.

Group is in the obj. case, governed by the active verb, 'to draw.'

92. There is at least one inaccuracy in this line. The poet says, 'I still had hopes to tell of all I saw,' which means that he had hoped to describe what he might see at the fire-side. But this is evidently not what he meant to say—He clearly hoped to tell of all he *had seen* in his former wanderings. The verb should therefore be in the pluperfect tense (*had seen*). The verb *felt* makes sense as it is. The poet might mean to say that he hoped to describe his feelings while his friends were around him. It is, however, most probable that he intended to refer to his former feelings. In which case *felt* should be *had felt*. The line therefore should correctly read thus :—

"And tell of all I *had felt* and *seen*."

The meaning of the line is :—And narrate all my experiences as results of the travels undertaken by myself. 'I saw'—Put here for the exigency of the rhyme, for I *had seen*. *Felt* and *saw* are active verbs, governing the rel. 'that' und.

And as a hare, whom hounds and horns pursue,
Pants to the place from whence at first she flew,

93. This is an example of *Simile*. HORNS—For *huntsmen* by Metonymy—
'Oft list'ning how the hounds add horn

Cheerly rouse the slumbering morn.' MILTON, *L'Allegro*.

Hounds and *horns* are compared to the various cares. The poet here compares himself in his wanderings and griefs to a hare pursued by hounds and eagerly running towards the place from which she at first started. Observe this form of the relative (*whom*) is seldom applied to the lower animals, as in the text. But the rule of English Grammar which restricts the use of *which* to irrational animals, was not fixed in Goldsmith's time. Usage warrants us, however, in applying *who* for animals, but not to things without life. The careful student will probably observe that the alliteration of *h* and the flow of this line give a kind of sound—picture of a hunting scene. The meaning is simple :—And as a hare which hunters pursue with their hounds and horns eagerly makes for the place from which she at first started, so I always hoped to return to this place.

"There are few things in the range of English poetry more deeply touching than the closing image of the lines which show the hunted creature panting to its home. It was a thought, continually at his heart, and in his hardly less beautiful prose he had said the same thing more than once, for no one ever borrowed from himself oftener or more unscrupulously than Goldsmith did."—FORSTER. '*Hounds and horns*'—Cf. *Titus Andro*. II. iii. 27.

'*A hare*'—Hales reads '*an hare*' and notes :—"*Our present rule that a rather than an is to be used before a word beginning with a consonant or a sounded h is of comparatively modern date. In oldest English (what is commonly called Anglo-Saxon) the shortened form does not occur. In Medieval writers an is the more common form : thus in the *Ormulum* we find an man, in Mandeville's Travels, an hors, &c., (Stratman) ; but a is also found. The distinction between the numeral and the article was only then completely forming. In Chaucer's writings it seems fairly formed, he has oo, oon, on, for the former ; a and an, as now, for the latter.*" Before *h* he commonly prefers the form *an*, as *an hare* ('C. T'. 686), *an holy man* (*Ib* 5637), *an housband* (*Ib* 5736) &c. This was perhaps due to French influence. In the Authorized Version of the Bible we have *an house*. (*I. Kings* ii. 24, and often elsewhere, *an husband*. *Num.* XXX. 6 &c., but also *a husband* elsewhere, *an hundred* again and again, *an host*, *Psalms* XXVII. 3, *an' 'syr*, *an habitation*, *an hand*, *an hymn*, &c., &c., but *a horse*. It must be remembered that the language of the Anglo Saxon is older than the time of James I ; it belongs rather to the age of Henry VIII, in some points perhaps to a still older age, as the Wicliffite translation had much influence on all succeeding versions. Shakespeare's usage is pretty much that which is now followed as *a hawk*, *a horse* or *a husband*). But with regard to many words custom fluctuated. In the case of the word *hare* perhaps euphony would seem to favour the fuller form of the article."

94. 'Pants to the place'—Runs eagerly back to the place. Observe how well this verb describes the state of the pursued hare.

N. B.—A hare when pursued by grey-hounds or other animals always runs in a circle larger or smaller according to the danger she is in. This is how she returns to the place from which she flew.

'*From whence*'—In this expression the prep. is superfluous and is commonly omitted. It is more usual to say '*the place whence*' than '*the place from whence*'—*M. J. Edition*. *From* though unnecessary or superfluous in this collocation, is not incorrect, as some would have it—HOWARD. '*Whence*' is a rel. pron. equivalent to '*from which*,' or '*from where*.' The phrases '*from whence*,' '*from thence*,' have

I still had hopes, my long vexations past,
Here to return—and die at home at last.

95

A SAGE WITHDRAWN FROM PUBLIC LIFE.

O blest retirement, friend to life's decline,
Retreats from care, that never must be mine,
How happy he who crowns in shades like these

now become currently used, though they are just as anomalous as if we were to say 'to whither,' or 'at where.' In this line it is used as equivalent to *which*. (Cf. CRABBE'S *Village*, v. 65 :—"From thence a length of burning sand appears.")

'*She*'—Some editions read '*he*'. She is the more usual in speaking of the hare, and suits the line better. '*Flew*'=Ran swiftly. It is the Imperf. of '*fly*,' and is here confounded with '*fled*', the Imperf. of '*flye*'. Though these two verbs are of cognate origin and signification, it is much to be regretted that the still existing difference should be so often overlooked, and that the language should be deprived of a nice distinction between two shades of meaning. The same confusion recurs, l. 102. The rhyme has a great deal to do with it.—MORELL'S *Poet. Reading Book*.

95. "We cannot help noticing, however, how truly this poem is a mirror of the author's heart, and of all the fond pictures of early friends and early life for ever present there. It seems to us as if the very last accounts received from home of his 'shattered family,' and the desolation that seemed to have settled upon the haunts of his childhood, had cut to the roots one feebly cherished hope and produced these exquisitely tender and mournful lines."—WASHINGTON IRVING.

'My long vexations past,'—Supply *after my long vexations were past*—After all my troubles had been over; or '*vexations*'—Case absolute—'*vexations being past*.'

95. '*I still*' &c.—Notice the effect of this triply-repeated phrase at the commencement of lines 85, 89 and 95.

96. '*Die at home*,' favours the supposition as to the locality of 'Sweet Auburn' as we know that the poet resided in this neighbourhood *when a child*.' STEVENS and MORRIS'S *Ed.*

A SAGE WITHDRAWN FROM PUBLIC LIFE.

97. '*O blest retirement*'—An invocation without a sequence. '*Retirement*'—Private abode—case of address. The figure here used is called *apostrophe* of which we have many instances in this poem. '*Friend to life's decline*,'—i. e. Is the only comforter of old age. Comp.:—"In the downhill of life, when I find I'm declining." &c.—*Old Song*. *Friend*, case in apposition to *retirement*.

98. '*Retreats*'—Not in apposition to *retirement*, but a fresh idea. Some would parse '*retreats*' as a case in apposition to '*retirement*'. The line means this :—I could never be entirely free from all worldly anxieties. *Mine*—a poss. pron. singular number, nom. case after the verb '*must be*.' '*Must*' here expresses *certainty*. '*That*' is a relative, referring to '*retreats*,' '*retirement*' and not '*care*' as its antec. As a rule, the relative should be placed as closely as possible after its antec. in order to avoid ambiguity.

99. The third edition reads '*happy*' instead of '*blest is*.' The text is of the first edition. *How*—Is intensive, meaning '*very*,' '*exceedingly*.' '*Shades*'—Quiet retired spots of places away from the light of publicity. *Crowns*—As a crown is worn on the head, so the word is used for the top of anything, as the *crown* of an arch, the *crown* of a hill. *To crown* is similarly used for to put a top on a thing, hence, to complete, finish. Cf. *Psalms*. Lxv. ii.

"Thou crownest the year with thy goodness"

A youth of labour with an age of ease ;
 Who quits a world where strong temptations try,
 And, since 'tis hard to combat, learns to fly !

100

99-102. Comp. COWPER'S *Task*, B. iii. ls 684 88.

"When fierce temptations, seconded within
 By traitor appetite, and armed with darts
 Tempered in Hell, invade the throbbing breast
 To combat may be glorious, and success
 Perhaps may crown us ; but to fly is safe."

LIKE—This is an adj. governing an obj. case. That it is an adj. appears, not only from its meaning, but from the fact that it admits of degrees of comparison. The words *liker* and *likest* are common in old English and also in some instances in modern English, e. g.,

"The likest God within the soul."—JENNYSON.

but *more like* and *most like* are the forms most commonly used in the English of to-day. That it governs the obj. case is easily seen by putting a pers. pron. after it. Thus we say *like him* not *like he*.

100. 'Youth'—Is an abstract noun here, meaning the early part of life. Here it includes all the period before old age. See notes *ante*. 'A youth of labour,'—i. e., a youth spent in labour. The words '*of labour*' are equivalent to an adj. Cf. line 83. '*Age of ease*'—Old age passed in ease. '*Age*'—Here means *period of life* ; '*old age*,' just as we say, "an aged man."

101. Supply the ellipsis :—'*How happy is he* who leaves scenes where he is exposed to strong temptations !' In the world, more especially in large cities, one is surrounded by various things that have a tendency to seduce one from the right path, while in quiet, secluded spots like Auburn, one is not exposed to such temptations. TRY—Is the Saxon equivalent of the Lat. '*tempt*' which again comes from *tento* or *tempto*, I try,—meaning make a trial of ; prove by a test. —Temptations *try* a man by proving whether he is strong enough to resist them. It has for its object *him* und. QUIRS—Der. Lat. *quietus*, quiet—connected with *quiet* and compare it with *acquit*. The ph. '*to quit cost*' means—to pay. This word is sometimes used in the form '*quits*' colloquially, as '*to be quits with one*,' that is, to have made mutual satisfaction of demands with him ; also in '*to be quit*' in the singular, e. g.,

"To John I owed great obligation

But John unhappily thought fit

To publish it to all the nation

So John and I are more than quit."—PRIOR.

Syns. *Leave* is the generic term ; *quit* is more specific and distinctive. It etymologically denotes that we go from a place either with the intention of never returning, or, at least, with no formed design of so doing. Observe also the figure *aliteration* in this verse. '*World*'—This is an instance of *Synecdoche*, in which the whole is put for a part, the term *world* being used to denote that portion of it which is engaged in active business.

102. Compare—"By struggling with misfortunes we are sure to receive some wound in the conflict ; the only method to come off victorious is by running away."—*The Bee*. This opinion is much disputed. A truly brave man's, however, motto should be "victory or death." "Johnson was a brave man" and he would have told you "Fight with adversity, fight with temptation, with all your might and main, and if you perish in the attempt, still it would be a glory. To show your heel is to betray your worthlessness." The connection in this verse is :—And *who* learns to flee from temptations, because he has found that it is not easy to

For him no wretches, born to work and weep,
Explore the mine, or tempt the dangerous deep ;

overcome them.' 'Since 'tis hard to combat,'—An adv. sent. of course implying concession, modifying 'learns,' the predicate. "'Tis"—Some parse it as impersonal ; others 'to combat' as nominative. 'Combat'—To struggle (with temptations)—It governs *them* und. for *temptations*.

Cf. "A faith which feeds upon no earthly hope '
Which never thinks of victory, but content
In its own consummation, combating
Because it ought to combat
Rejoicing fights, and still rejoicing falls
LORD HOUGHTON'S. *The combat of life*, (R. M. Milner.)

'And, since 'tis hard &c.'—And because it is very difficult to come off with success in our struggles against temptations, which often so completely deceive us into vice or wickedness, with the prospect of pleasure or advantage, that it is wiser to retire from the scene of temptations, and live a life of virtuous seclusion. Struggling against temptation is likened to a combat with a too powerful enemy—Here the figure Metaphor is used.

103. 'For him'—i. e., the man who retires ; for his benefit. Here 'for' is the sign of the dative. WRETCHES—Sax. *wrac*=exile ; here miserable men. The word 'wretch' is now frequently applied to men sunk in abominable vices ; e. g.

"The man who lays his hand upon a woman
Save in the way of kindness, is a wretch
Whom 'twere base flattery to name a coward."

TOBIN, *The Honey Moon*."

The adj. 'wretched' still continues to be used for *distressed* and is seldom used in a bad sense. See further notes on the word in l. 131 below, and 'Table Talk,' l. 29. 'Born'—Past part. 'Weep'—On account of their sufferings. The verb 'to weep'—express sorrow, grief or anguish, by outcry or by other manifest signs. In modern use, to show grief or other passions i. e. by shedding tears. Comp. it with 'whoop.'

'Wretches, born to work and weep,'—"This is good poetry but bad philosophy. Men who work hard probably weep much less than others."—STEEVENSON and MORRIS'S *Ed*.

103-104. He owns no mines in which hundreds of people are doomed to hard work and suffering.

104. 'Explore the mine, &c.' Miners and sailors, classes of men which are, as a rule, not given to much weeping.—STEEVENSON and MORRIS'S *Ed*.

'Explore the mine,'—i. e., to work in the mine in search of the valuable minerals it contains.—'Tempt the dangerous deep' ; i. e., attempt to cross the dangerous ocean—the meaning is :—No ships navigate the seas, exposing the lives of so many men, for the sake of bringing gain to him. EXPLORE—Lat. *ex*, and *ploro*, to search out, a sense which it seems impossible to connect with that of the simple 'ploro,' I bewail.—TEMPT,—Fig. Aphæresis is used, i. e. *tempt* for *attempt* meaning to make a trial of which is the primary or original meaning of the term.—A Latinism. A present *tempt* is seldom used in any other sense than that of enticing a person to do what is wrong ; but the Lat. verb *tento* was commonly used in the sense of 'attempt' Thus Cæsar speaks 'the Helvetii having attempted a journey through the province by force. And expressions similar to the one in the text are found in Latin poetry.

Nor surly porter stands in guilty state,
To spurn imploring famine from the gate;
But on he moves to meet his latter end,
Angels around befriending Virtue's friend;

105. Some editions read:—'*No surly porter*'; but *nor* is undoubtedly correct, the sentence being,—'*No wretches explore or tempt...nor does surly porter stand &c., nor is equivalent to 'and no.'* SURLY—From English '*sour*,' compare it with German *sauerlich*, a little sour, sourish, and A. S. '*sure-lice*,' '*sour-like*'.—Ill tempered. '*Porter*,' is derived from Lat. *porta*, a gate,—a door-keeper.

'*Guilty state*'—Dressed in livery purchased with money gained at the cost of human life, or because it is an instrument of woe to his fellowmen inasmuch as it is used in driving away famished beggars. '*Guilty*' is here too strong a term. Proud of his unholy office. Goldsmith had false notions of political economy, and imagined that one man's being luxuriously clad necessitated some poor peasants' going without clothes. Cf. lines 279-280.

105-106. Analysis:—

Nor surly porter—Subject

Stands ——— Predicate

In guilty state—Extens. of Do. (expressing manner)

To spurn imploring—gate—Do. Do. (Do. cause).

106. '*To spurn imploring famine*'—i. e. To drive away starving or famished beggars. "*Spurn*"—Literally '*to kick with the spur or heel*,' e. g. SHAKESPEARE, *Mid Sum N. Dream*, Act. iii. Sc. 2. —'*Who even but now did spurn me with his foot.*' Hence to drive away or reject contemptuously. See notes on l. 282.

'*Famine*'—Abs. for concrete. Metonymy. '*Famine*' is here put for one who is suffering from famine; a beggar. GATE—Derived by some from Saxon *gata*, to hold, but in all probability from the verb *to go*.

107. But while angels around him watch over him who has been a friend to virtue, he advances calmly to meet his death.

'*On*'—An adv. equal to forward, onward, modifying the pred. '*moves*.'

'*Latter end*'—The close of his life—His death. The expression is often so used to signify death by a sort of Euphemism and was perhaps derived from the Bible. "*Hear counsel, and receive instruction that thou mayest be wise in thy latter end.*"—*Proverbs*.

108. '*Befriending Virtue's friend*'—Guardian angels attending so virtuous a man. As he has been virtue's friend, i. e., as he has always loved and practised virtue, angels help him in his last moments to close his life in peace and happiness. Here is a designed alliteration, as '*ill*' and '*ills*,' l. 51.—ANGELS—Gr. *angelos*, a messenger of God.—It is in the nom. case absolute. '*Around*'—An adv. meaning on all sides. '*Befriending*'—Note that the prefix '*Be*' has the sense to make. —For the different senses of '*be*' used in English Composition the student is referred to ANGUS, *Hand Book of the English Tongue*—The verb '*to befriend*' is a nominal verb. With this line compare the stanza:—

"Hush my dear, lie still and slumber!

Holy angels guard thy bed!

Heavenly blessings without number

Gently falling on thy head."

'*Angels around befriending virtue's friend*';—A kind of participial phrase that modifies the predicate or assertion of the sentence, '*moved on to meet his latter end*.'

Sinks to the grave with unperceiv'd decay,
While resignation gently slopes the way ;
And, all his prospects brightening to the last,

110

109. 'Sinks to the grave &c.'—No violent or painful disorder of the body or mind puts an end to his life, but he gradually declines in energies through life, and meets his end so quietly and peacefully that the decay cannot be perceived ; while calm submission to the will of God makes the way easy. 'Sinks'—Is the reading of the first edition, changed to 'bends' in the third. The pron. *he* is the nom. to the verb 'sinks' ; *he*, is the subj., *sinks*, the pred. and to the grave with unperceived decay, the extens. of the pred. Comp. JOHNSON'S *The Vanity of Human Wishes*, ls. 293-94.

"An age that meets with unperceived decay,
And glides in modest innocence away."

With this picture of a calm old age compare the following by COWPER :—

"Even age itself seems privileged in them,
With clear exemption from its own defects.
A sparkling eye beneath a wrinkled front
The veteran shows, and gracing a gray beard
With youthful smiles, descends towards the grave
Sprightly and old almost without decay."

110 'While resignation gently slopes the way'—An adv. sent. denoting time modifies the predicate *bends*. The meaning is this :—While a contented acquiescence makes the path to the grave a gentle decline.

RESIGNATION.—Lat. *re* and *signum*, a sign, and *signo*, I sign—the primary sense of which is to *send*—Quiet submission to the will of God. 'Gently slopes the way'—In English, life is commonly compared to a path over a hill. During the first part of our lives, we ascend the hill, and in the latter we descend, on the other side, by the path leading to the grave. If the descending path have a gentle slope, our descent will be easy.—The figure may be thus explained—As our passage down a slope is quite easy, so he goes down to death without any trouble or difficulty, his passage being made easy by submitting quietly to the will of God ; in other words, that resignation makes old age calm and easy. Fig.—METAPHOR. 'Slopes'—Here makes easy. It is generally intrans, here transitive.

111-12. Cowper says :—"He is the happy man whose life even now—

Shows somewhat of that happier life to come."

These show what sort of death he dies by the example. The meaning may be expressed thus :—The view of his future state becoming brighter and brighter, i. e., more and more cheering. As he approaches his 'latter end' closer, that is, his anticipations of the happiness and charm of Heaven which he is to enjoy after death, becoming more and more vivid, he begins to feel the joys of that happy state of futurity even before he quits this lower world. 'And'—Conj. joining 'slopes' and 'commences'. 'Prospects' Nom. absolute. Lat. *pro*, before and *specch*, I see.

Goldsmith dedicated this poem to Sir Joshua Reynolds. "How gratefully this was received, and how strongly it cemented an already fast friendship needs not be said. The great painter could not rest till he had made public acknowledgment and return. He painted his picture of *Resignation*, had it engraved by Thomas Watson, and inscribed upon it these words :—"Thus attempt to express a character in the *Deserted Village* is dedicated to Doct^r Goldsmith, by his sincere friend and admirer, Joshua Reynolds."—FORSTER'S *Life of Goldsmith*.

His Heaven commences ere the world be past !

THE PAST AND PRESENT CONDITION OF AUBURN CONTRASTED.

Sweet was the sound, when oft at evening's close

Up yonder hill the village murmur rose :

There as I pass'd with careless steps and slow,

115

The mingling notes came soften'd from below ;

97-112. Washington Irving remarks :—"How touchingly expressive are these lines, wrung from a heart which all the trials and temptations and buffetings of the world could not render wordly ; which, amid a thousand follies and errors of the head, still retained its child-like innocence ; and which, doomed to struggle on to the last, amidst the din and turmoil of the metropolis, had ever been cheating itself with a dream of rural quiet and seclusion."

THE PAST AND PRESENT CONDITION OF AUBURN CONTRASTED.

113-14. 'Sweet was the sound, &c.'—Mark ! Here the syntactical order is reversed. The regular order of structure would be :—"The sound was sweet, when, at the close of evening, the murmur of the village frequently rose up yonder hill." 'Sweet,' in this case though coming after the substantive verb 'was' properly appertains to 'sound,' and on the ground of usage or idiom it stands after its predicate. 'Oft'—Is an abbreviated form of 'often.' Fig.—*Apoöpe* is used, which deprived the word of the suffix 'en.' Close—End, as evening fades into night. SOUND—Note ; noise. Lat. *sonus*, sound ; the adj. is *sonorous*. The meaning of the lines is :—The hill was in the neighbourhood, so that the noise made in the village was heard on the summit.

114. YONDER—A demons. adj. qual. 'hill.' The positive terms are 'yon' and 'yond'—The superlative is now obsolete. 'The village murmur'—The confused sound of voices proceeding from the village beneath.—The kind of murmur is described in the following lines. The word 'murmur' is formed from the sound. See note on the word 'tittered,' l. 28.

115. 'There'—On the hill. It modifies 'pass'd.' 'As'—Rel. adverb, expressing time. 'Slow,' an adj. qual. the noun 'steps.'

CARELESS=Lat. *securus*, i. e. free from care, and Old English 'secure.' The word had not then the bad sense which it now possesses, and is here by a natural license transferred from the poet's feeling to his steps.—Cf. *Judges*, XVIII. 7. "They dwelt careless, after the manner of the Zidonians, quiet and secure." also ;—

"Implore his aid, in his decisions rest.

Secure, whate'er he gives, he gives the best," JONSON'S *Van. of H. W.*

In this sense verbalized 'secure' occurs in *King Lear*—IV. i. 22—a passage, which terribly puzzled commentators. Cf. 'Careful,' for 'full of care or woe, in the *Braes of Yarrow*, by Hamilton of Bangour—

"Take off, take off these bridal weeds,

And crown my careful head with yellow."

The adjective may either precede or follow the noun to which it appertains. 'Careless and slow steps'—i. e. Because he was walking with pleasure.

116. Some would connect 'there' in the previous line with this line. 'The mingling notes came there (thither)'. The meaning is the same in either case. 'The mingling notes'—The sound of men and other animals blended together—A. S. *mengan*, to mix. The expression exactly conveys the same

The swain responsive as the milk-maid sung,
The sober herd that low'd to meet their young,

idea as *murmur*, in l. 114. These are enumerated in lines 116-122. *SOFTEN'D*—Modulated by the distance. It is a participial adjunct to the predicate '*came*.'

Below, an adv. used as a noun; obj. case governed by the prep. '*from*.' Or, the line might be read thus:—The mingling notes came softened from the plain which was *below*, where '*below*' is an adv. mod. the verb '*was*.' Others, from the plain which was *below me*, where *below* is a prep. governing the pron. *me*. Some would parse *from below* as an adv. ph. In like manner we have the adverbs *at once*, *forever*, *from above*, &c.—MCLEOD.

116. Sir Walter Scott has a similar idea in his *Marmion*.

"Of have I listened and stood still

As it [the chorus] *came so'tened up the hill*."

117. '*The swain*'—Is elliptical for the *voice* or *song* of the swain, where *voice* or *song* is in apposition to *notes* in l. 116. The same remark applies to *herd*, *geese* and *children* in the lines that follow. As the sentence stands, the principal verb is in line 123, the subject being, 'the swain responsive,' 'the sober herd,' 'the noisy geese,' and 'the loud laugh,' for the word *these* is inserted in l. 123 simply because the real subject is so remote from the predicate, as in line 73, which see. The language in this passage is very peculiar, for it was not 'the swain responsive,' 'the sober herd,' &c., that 'sought the shade in sweet confusion.' This joining together of several nouns, to all of which the predicate does not in strict analysis, *equally* apply, is called a ZEUGMA. The meaning, however, is clear:—'The mingling notes of the swain responsive—of the sober herd—of the noisy geese and of the playful children—the watch-dog's voice.....and the loud laugh...all sought the shade in sweet confusion.'

RESPONSIVE—Poets of the eighteenth century indulged in many epithets ending in *ive*, which are now either rare or obsolete. So in Thomson's *Seasons*, we find *concoctive*, *prelusive*, *redressive*, *repercussive*, and others. For this, Cf. TENNYSON'S *Aylmer's Field*.

"Queenly responsive, when the loyal hand," &c.

Or THOMSON'S *Seasons*, *Spring*—

"Lows responsive from the vales."

Der. *Lat re* and *spondeo*, I answer in reply.—Answering.—The swain singing as it were in reply to the milk-maid's song. In the summer season cows are sometimes milked in the open air; and milk-maids usually sing as they go on with their work.—The word *duet* means a song by two persons. '*Sung*'—The usual preterite or past indef. of *sing* is *sang*. Cf. *Neh.* XII. 42.—'And the singers *sang* loud.'—Is here used for the sake of rhyme.

118. SOBER—Steady, quiet.—*Lat. sobrius*, sober, as *ebrius*, drunk. No plausible explanation is afforded of either.—WEDGWOOD. This is a peculiar epithet and has reference to the grave appearance that cows present as they return home from the fields where they had been grazing while their young ones had been left at the home of the shepherd. '*To meet their young*'—An adverbial phrase denoting consequence and modifying the predicate *low'd*. *To meet*=At meeting; because they met. It is a gerundial infinitive or simply *gerand*, otherwise called the Inf. of Purpose. '*Young*'—Adj. used substantively, for calves. The calves were not with the cows during the day, as the milk was required for other purposes besides the mere feeding of the young. The cows accordingly 'low'd to meet their young,' as they came near the village. '*Low'd*'—Like 'gabble,' l. 119, 'bay,' l. 121, 'cackle,' 'bleat,' &c. formed from the sound.

The noisy geese that gabbled o'er the pool,
 The playful children just let loose from school, 120
 The watch-dog's voice that bay'd the whispering wind,
 And the loud laugh that spoke the vacant mind;—

119. GABBLED—*Gabble* represents a loud importunate chattering as is used which fluent

talking. Old English *gab*, to cheat, lie.—Wagwood.

'O'er'—Is used in the sense 'on.' The geese [pron. 'geese' (गीस)] were swimming on the pool, gabbling as they went. Or they may have been at the side of the pool, in which case the gabbling went across the water to where the poet was moving slowly along.

120. 'Let'—Participle referring to 'children.' 'Let loose'—In opposition to their being confined in the school.—An idiomatic phrase=Is set free; is allowed liberty.

121. BAY'D—Intrans. verb—Howled at. The word is generally used in this sense.—Cf. Shakespeare:—

"I had rather be a dog, and bay the moon,
 Than such a Roman."—*Julius Cæsar*.

But Byron in the following lines uses the word in the sense 'to bark at'—

"'Tis sweet to hear the watch-dog's honest bark
 Bay deep-mouthed welcome as we draw near home."

Don Juan.

The word *bay* is used in various senses, in different parts of speech:—

Bay—(n.) 1. A geographical term, meaning an inlet of the sea. 2. The laurel tree, hence in the plural an honorary garland. 3. A state of being obliged to face an enemy or antagonist when escape has become impossible.

(a.) Of a bay or brown colour.

(b.) To bark as a dog—from Lat. *ad* and *banbari*, to bark gently.

The word *bay* is from the Old French *abayer*=aboyer.—See further notes on the word *bay*, *Es. on Crit.*, l. 181.

At bay—An adv. ph. meaning, 'at distance.' See *Table Talk*, l. 365.

'Whispering'—An onomatopætic word. 'Wind'—Governed by *at* und. The word *as* is usual in poetry, rhymes with *mind*. The meaning of the line is obvious:—The watch-dog barking at the low murmuring noise of the wind.

122. SPOKE—Indicated; showed. VACANT—From the Latin *vacare*, to be unoccupied, to be free. Hence free, empty.

A vacant mind is an empty mind, a mind void of any serious thoughts or having nothing in it. There is a proverb that says, 'An empty vessel makes the most sound, whereas the full cask makes no noise.' So also, 'Deep rivers move with silent majesty, shallow brooks are noisy.' This is the ordinary rendering of the expression 'vacant.' But the poet apparently used it in the sense of 'free from care,' which is certainly more true than the ordinary rendering; for some of the best of English now living writers are as famous for loud laugh as for the well stored mind. We scarcely need say that a hearty laugh does not always indicate a vacant mind. It may have done so in this case. Similar in sentiment to;

"One who talks much must talk in vain."

These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale.

125

Cf. "And flocks loud-bleating from the distant hills,
And *vacant* shepherds piping in the dale."

THOMSON'S *Castle of Indolence*, Canto 1. St. 4. Verses 3-4.

And '*vacant* hilarity'—*Fair of Wakefield*, Ch. V. Also :—

"The wretched slave

Who with a body fill'd and *vacant* mind
Gets him to rest."—SHAKES.

Comp. Latin *vacuus*. See also line 257.

123. 'These all in sweet, &c.'—All these sounds mingling together without any order, but at the same time producing a pleasing effect on the ear, sought covers to retire for the night.

124. '*Each pause*'—Is used technically of a step or intermission in music.—JOHNSON. It is often employed in Eng. older writers in this sense of the nightingale's singing. Goldsmith writes, in his *Animated Nature* :—"The nightingale's pausing song would be the proper epithet for this bird's music." The nightingale arrives in England about the middle of April, and is never seen further north than Yorkshire, or west than the eastern borders of Devonshire. As the night-gale is not found in Ireland, this is what he termed a poetical license. "I believe," says Lord Byron, "I have taken a poetical license to transplant the *Jack o'* from Asia. In Greece I never saw nor heard these animals; but among the ruins of Ephesus I have heard them by hundreds. They haunt ruins and follow armies."—*Siege of Corinth*. THES.—Stands for the real subject and is used emphatically. The predicate is hardly applicable to all the nominatives in the preceding lines. NIGHTINGALE—Anglo *niht gale*, fr. *niht*=night, and *gale*, to sing, cognate with Gr. *ka* (k, changes to g by Grimm's law)—A bird with a very sweet voice, that sings during the night from which habit it has taken its name. The *rob* is the Irish nightingale. Observe the alliteration in this line.

123-24 Analysis :—

(a.) These all in sweet confusion sought the shade,—Princ. Sent. Co'ord. with (b.)

(b.) And (these) filled each pause.—Do. Do. with (a) contracted in subject.

(c.) The nightingale had made—Adj. Sent. to (b). In (c) the relative *which* is omitted. This often occurs in English, when the relative pronoun is in the obj. case.

124. And were heard during the intervals of nightingale's song.

125. 'Now the sounds &c,' i. e., the voice of the people are no longer heard. '*Now*'—Refers to the time since the village has been deserted.

126. 'Fluctuate in the gale'—Are distinctly heard, while the breeze blows towards us, then die away as the wind lulls, then come again with the wind, and so on. [The student will readily understand what is meant, if he listens to any continuous sound at a distance, (v. g.) the sound of the surf. When the wind is blowing towards him, the sound is loud, but as the wind lulls, the sound grows fainter. Thus the sound fluctuates with the wind.] FLUCTUATE—To move as a wave, Lat. *flecto*, I bend, and *flectus*, a wave, fr. *fluo*, I flow; and figuratively, to waver, to be unsteady. Compare

No busy steps the grass-grown foot-way tread,
For all the bloomy flush of life is fled.
All but yon widow'd, solitary thing,

the common use of *float*, which is ultimately connected with *fluctuate*, *flow*, &c. Hence 'fluctuate in' = float upon, with the idea of rising and falling in loudness and intensity. *GALE*—Originally, a cool wind. *Skr. djala*, cold, A. S. *galan*, to congeal, as with fear, Lat. *gelu*, cold. See notes on l. 400. The sense of this word is very indefinite; with the seamen, *gale* is a strong gust of wind, as 'the wind blew a gale.' The poets use it in the sense of a moderate breeze or a current of air, as it means here. Comp.—
"And winds of gentlest gale Arabic odours breathed."—MILTON.

The meaning of the line is—At this time the sweet sounds or voices produced by the happy peasants no more flow in the wind..

127. '*Busy steps*'—The steps of persons busy in their works. '*Grass-grown foot-way*'—The foot paths overgrown with grass—implying that these paths are no longer trodden. So Thomson :—

"Empty the streets, with vacanth verdure clad;
Into the worst of deserts sudden turn'd
The cheerful haunt of men."

'*Foot-way*'—The more usual form or word is '*footpath*.'

The following lines are remarkably beautiful. '*Tread*'—Is an active verb governing the noun '*foot-way*' in the obj. case, and agreeing with its nom. '*steps*.'

128. '*For*'—Some good editions read '*but*.' '*For*' must be correct, as the word introduces line 128 as the cause of the facts stated in lines 126 and 127. Another reason in favour of '*for*' is the occurrence of '*but*' just before and immediately after. '*Bloomy flush of life*'—This expression literally means the reddish tinge which appears on the face of a person in vigorous health, as contrasted with the paleness of a sickly person or corpse. '*Bloomy flush*'—Figurative for cheerful activity or aspect. *BLOOMY*—Literally, full of blossoms, hence secondarily a state of development into beauty, freshness and vigour. Here used in its secondary sense. *Bloomy* is used also by Milton and Dryden, and is the reading of McLEOD, GLOBE Edition and HALES, *Longer English Poems*. See further notes in l. 4.

'*Flush*'—A flow of blood to the face. So '*bright colouring*,' literal and metaphorical. Here the '*flush of life*' is its brightness and gaiety.

129. This is an elliptical sentence, the ellipses being supplied, the sentence would stand thus :—"All things have or are fled, but yon widowed solitary thing is *not* fled." '*But*'—Is a prep. governing the noun *thing*, which stands for *matron*. Or it may be taken as a conj. by supplying the ellipses. '*All*,' is used as a noun in the nom. case to the verb "*are fled*" understood. *WIDOW'D*—Adj. from the substantive '*widow*.' "In modern usage *widower* is the masculine term—but it was not in vogue in the earlier times. The word '*widow*' was used both as a masculine and feminine term, but owing to the confusion occasioned in the particular sense of the word, *widower* was necessarily introduced among us. The masculine is hence formed from the feminine.—'*Er*,' in '*widower*,' the English suffix of *agency* (as seen in *reader*, *writer*, &c.) was originally a masculine suffix, being a word signifying a *man*."—HOWARD. Der. Sans. *vidara* (विद्यार्) and Lat. *viduus*. '*Thing*'—Person or woman used in disparagement from the extreme wretchedness of the woman, i. e. one who seemed to have lost all likeness to a human being. Comp. DRYDEN :—

That feebly bends beside the plashy spring ; 180
 She, wretched matron, forc'd in age, for bread,
 To strip the brook with mantling cresses spread,

"And all to leave what with his toil he won,
 To that unfeathered two legg'd thing a son."

The woman here referred to was Catherine Geraphy of Lissoy. "The brook and ditches near the spot where her cabin stood still furnish cresses, and several of her descendants were residing in the village in 1837."

180. '*Plashy spring*'—A spring with watery puddles about it, from which the water splashes when trodden upon. Some would read it *splashy*. '*Plashy*'—An uncommon adjective which would not have been remarkable in the pages of Mr. Browning, but which sounds strange in the writings of a purist like Goldsmith. *Plash* is an instance of Onomatopœa. Cf. English *splash*. '*Plash*' is not so uncommon as '*plashy*.' Cf :—

"Old *plash* of rains, and refuse patch'd with moss."

TENNYSON'S *Vision of Sin*, l. 5.

'*Spring*.'—Obj case governed by the prep. '*beside*.'

181-36. The grammatical construction of these lines is rather loose ; but it coheres better with the sense to regard '*she forc'd*', and '*she left*' as *nem.* absolutes, qualifying the principal sentence, than to take them as separate sentences with the ellipsis of '*is*.'—MORELL.

'*Matron*'—Is in apposition to '*she*.' Note the connection with what precedes :—'*For the woman is forced in her old age to gather water-cresses on the banks of the brook, in order to support life by selling them.*'

WRETCHED—From the substantive '*wretch*,' originally an exile. This word shows the moral depravity in which it is used. '*Wreck*,' '*wretch*,' '*wretched*,' '*rack*,' '*wrac*,' '*wrac*,' and '*wrec*,' the past participle of *wrikan*, *wrican*. The different pronunciation of '*ch*' or '*ck*' (common throughout the language) is the only difference in these words. They have all one meaning. And though by the modern fashion they are now differently applied and differently written, the same distinction was not anciently made.—HORNE TOOKE'S. *Divers. of Purley*. '*In age*'=In her old age. '*For bread*'=For a meal ; for her living.

182. The order of cons. is :—'*She is forced to strip the brook which is covered with mantling or spreading cresses.*' The phrase '*to strip the brook*' means to make the brook or rivulet bare by depriving it of its cresses. Hence to gather spreading water-cresses along the banks of the stream. '*Mantling cresses*'—*Mantling* is the imperf. part. of the verb '*to mantle*,' here used as an adjective. The verb again is from the noun '*mantle*' which comes from Lat. *manete* or *mantile*, a towel or cloth for wiping (*manus*) the hands ; a table cloth ; and, from the similarity in shape, a loose garment or cloak thrown over the rest of the dress.—Cf :—"*Drinks the green mantle of the standing pool.*"

SHAKES. *King Lear*, Act III. Sc. 2.

(Which probably refers, not to cresses but duck-weed.) Hence in a metaphorical sense, *mantle* means to cover, spread, or extend. A very happily chosen word. Cf :—

"Whose visages

Do cream and mantle like a standing pond."

SHAKES. *Merchant of Venice*, Act I. Sc. 1.

Poets have applied the term to the vine, from its spreading or extending itself, as '*ivy-mantled tower*,'—GREY'S *Elegy* ; to a blush, because it spreads or suffuses itself over the cheeks, as in GOLDSMITH'S *Hermit*,

"Surprised, he sees new beauties rise,

Swift mantling to the view."

To pick her wintry faggot from the thorn,
 To seek her nightly shed, and weep till morn ;
 She only left of all the harmless train, 135
 The sad historian of the pensive plain.

The word is also applied to a goblet covered with froth, or overflowing the last application being that in line 248 of the text.—SULLIVAN'S *Dictionary of Derivatives*. CRESSSES—There are several species of cresses, but the poet here speaks of water-cresses in particular, which usually grow on the banks of rivulets and in other moist places. This word is commonly used in the plural. Richardson in his Dictionary only gives the plural form, but the sing. is often used.

133. '*Wintry faggots*'—The faggots for her in Winter. Just as we say of 'summer' or 'winter' clothes. There is here an instance of Transferred Epithet, the adj. '*wintry*' belonging properly to *fire* and not to *faggot*. Observe that the word '*faggot*' is usually written with a single 'g' '*fayot*.' The derivation is doubtful. Some derive the word from the Latin *seguis*, a beech tree, as if '*faggots*,' had been originally made of that wood ; while others trace its origin to the A. S. *fagan*, to put together, '*fayots*' being sticks put together, a bundle of sticks. A third derivation of the word is from Spanish *Fagote*, an augmentative of Lat. *fax*, *facis*, torch, allied to Gr. *phakelos*, bundle. Comp. like forms :—*waggon*s and *wagyon*s. Note the infinitives depend on '*forced*' in line 131.

WINTRY—The other form of the adj. of Winter is to be seen in THOMSON'S *Castle of Indolence* :—

"——— and oft began

[So work'd the wizard] *winter* storms to swell &c." PICK—Compare it with '*peck*.' Often with '*out*,' hence to pick into by seeking for ; as to *pick out* a quarrel. Often with '*up*,' as to *pick up* stones. To pick a hole in one's coat (idiom) = to find fault. *Pick* as a noun means a sharp pointed tool, often used in composition as a *tooth-pick* ; a *pickaxe* ; a *pickwick*.

134. '*Nightly shed*'—Shelter for the night. A similar expression occurs in line 198 of the *Traveller*—"With many a tale repays the *nightly* bed." The Lat. adjective from *night* is *nocturnal*, while '*nightly*' is the corresponding Saxon adj. '*Shed*'—Compare it with '*shade*'—an out-building, a hut, as we say '*Shed*' No. 1, *Shed*, No. 2 of the Custom House Godown, Calcutta. See notes on l. 33.

135-136. The regular order of cons. is :—"Of all the harmless train she only is left the sad historian of the pensive plain." The only one left of all the inhabitants ; all the rest had gone.—A picture of complete desolation, but of course an extravagant one ; such as probably never did and never can occur in either England or Ireland. '*Only*,' is here equivalent to, *alone* ; it is therefore, an adjective. In prose however we should use the adverb and place it before '*she*,' see l. 139. '*She*'—Case absolute. '*Harmless*'—The deprivative ending or suffix '*less*,' is opposed to '*ful*,'—the assertive. '*The harmless train*'—The innocent villagers. See note on *The Village Train*, line 17.

136 'The sad historian'—The widow, being the only person left of all the villagers, is the only one able to give an account of its misfortunes or desolation. '*Pensive plain*'—The plain of Auburn is called '*pensive*' on account of its melancholy state, or otherwise the plain which made the beholder sad on account of its desolation. "Thoughtfulness is akin to seriousness and sadness, as mirth is to thoughtlessness : hence *pensive* is here so much as *mournful*, just as '*vacant*' (in lines 122 and 257) stands for joyful."—MORRELL. Der. Fr. *pensif*, thoughtful, sad, an adj. from the verb *penser*, to think, to study. Lat. *pense*, I weigh, consider. HISTORIAN—The accent is on the second syllable, and

THE VILLAGE PREACHER.

Near yonder copse, where once the garden smil'd,
And still where many a garden flower grows wild ;

hence it is proper to use the indef. art. 'an' before it, as the 'h' is sounded. This is done in order to prevent a disagreeable hiatus, by using 'a' otherwise

THE VILLAGE PREACHER.

ANALYSIS.

Line 137-140 :—

I—GENERAL.

- (1.) The village preacher's modest mansion rose there near yonder
copsé Principal Sentence.
(2.) Where a few torn shrubs disclose the place. Subord. ... Sent. to (1).
(3.) Where once the garden smiled Do. Do.
(4.) And still where many a garden flower grows wild Do. Do.
Nos. 2, 3, and 4 are Co-ordinate Sentences to each other.

II. DETAILED OR PARTICULAR.

- (1.) (a.) The village preacher's modest mansion Subject.
(b.) Rose there near yonder copsé Predicate.
The italicised words enlarge the subject.
(2.) (c.) Where a few torn shrubs Subject.
(d.) The place Compl. of the Pred. 'disclose.'
(3.) (e.) And many a garden flower Subject.
(f.) Still grows wild... .. Predicate.

137. **COPSE**—A correspondent of the celebrated 'Notes and Queries,' says,—"The word '*coppiere*' or '*copse*,' I consider to be derived from the French word '*couper*'—to cut, which is again derived from Lat. *colaphus*, a fist blow ; these thickets were kept for cutting periodically for firewood in the shape of faggots or bavinis, or for making charcoal. In Essex the word is still found as '*copy*'"—The word contains the same root as the Greek *kopto*, to cut.—Hence a little wood, underwood or brushwood. It must not be confounded with '*corpse*' etymologically different. '*Corps*' [pron. *kore*] a body of men (Mil. term). '*Corpse*'—a dead body. Both these last mentioned words are perived from Lat. *corpus*—dead body. '*Corpse*' was formerly written as '*corps*.' 'The garden smiled'—Looked pretty (figuratively). 'The garden'—Alludes to the garden attached to the house in which the Rev. Henry Goldsmith, the poet's father lived, and which was, as it were the garden of the *Deserted Village*. Hence the definite article is used before it. **SMIL'D**—Sank.—*Smi*, to laugh ; the opposite of *frowned*—the former expresses pleasure, joy, approbation, or kindness, the latter displeasure, anger, disapprobation, &c.—An act of *smiling* and an act of *frowning* are two different states of mind under different circumstances. The appropriateness of *smiled* may be shown thus, since *smiling* expresses cheerfulness, hence it is used here in reference to the happy state of Auburn. '*Near yonder copsé*'—An adv. phrase of place, modifying '*rose*,' in line 140. '*Near*'—Prep. governing '*copsé*.'

138. '*And still where*'—A strange transposition for '*and where still*'—**MORRELL**. '*Still*'—For the sake of rhythm is put slightly out of place ; it of course ought to follow '*flower*.'—**SANKEY**. The force of this word here is '*even now*,' an adverb modifying '*grows*.' '*Garden flower*'—As opposed to wild or forest flower, the spontaneous growth of nature. '*Wild*'—adj. qual. '*scab*' and being part of the predicate.—'*Grows wild*' i.e., Grows without any attention from man. The cons. of the line is :—And where many a garden flower still.

There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

140

grows wild. These garden flowers are traces of the smiling garden that was once in that place.

The line is scanned thus :—

And still | where ma | ny a gar | den flow'r | grows wild,

Mark that the third foot is an *Anapest*.

(a.) "A painting from the life could not be more exact. 'The stubborn currant bush' lifts its head above the rank grass, and the proud holly hock flaunts where its sisters of the flowerknot are no more."

(b.) "Behind the ruins of the house there are still the orchard and wild remains of a garden, enclosed with a high old stone wall. One could imagine this retreat a play place for the embryo poet, whose charm would long linger in his memory; and in truth, when the house was complete with its avenue of ash-trees, along which you looked to the highway, and thence across a valley to the church of Kilkenny West, on a hill at about a mile distant, the abode of Goldsmith's boyhood must have been a very pleasant one. It is now as stripped of all its former attractions,—its life, its completeness as a house, its trees,—and stands a white, bare, and solitary ruin."—Howitt's *Homes of the English Poets*.

139. 'There'—Is explanatory of 'near yonder copse'; or rather it particularizes the exact spot where the mansion stood.—Comp. Wordsworth's *To a Highland Girl at Inversnaid*. :—

"These trees—a veil just half withdrawn."

This is an Adv. Sent. The cons. of lines 139-140 is :—'The village preacher's modest mansion rose there, where a few torn shrubs disclose the place' 'Few torn shrubs'—Ragged or 'angling bushes. DISCLOSE—Lat. *dis*, asunder, and *claudo*, I shut.—Make known, show, mark out the place where it used to be. It is an active verb governing the noun 'place' in the obj. case and agreeing with its nom 'shrubs.'

140. 'The village preacher'—The original of this character is Goldsmith's father, although more than one of his relatives have been put forward as claimants for the same, his father by Mrs. Hodson, his brother by others, and his uncle Contarine by the Rev. Dr. O'Connor. In the *Vicar of Wakefield*, Goldsmith describes his father under the name of Dr. Primrose and the resemblance between that picture and this is so perfect that we can not think any other person sat for the portrait. On the other hand Henry Goldsmith died a little before the publication of the 'Deserted Village', and it is unlikely that tender regret should not prompt him to pour forth the homage of his heart to the loved companion of his early days. Probably, as Irving says, "the picture of the village pastor is taken in part from the character of his father and embodies likewise the recollections of his brother Henry. In the following lines, however, Goldsmith evidently contrasted the quiet settled life of his brother, passed at home in the benevolent exercise of the Christian duties, with his own restless vagrant career :—

"Remote from town he ran his godly race,
Nor e'er had changed, nor wished to change his place."

Mr. Todd thinks that Goldsmith in delineating the above character had "Chaucer's description of the Parish Priest" in his eye.

"A Good man ther was of religiounes,
That was a pouré Personne of a toun :

A man he was to all the country dear,
And passing rich with forty pounds a year ;
Remote from towns he ran his godly race,

But riche he was of holy thought and werk,
He was also a learned man, a Clerk,
That Criste's gospel trewely wolde preche
His parishens devoutly wolde he teche."
&c., &c., &c., &c., &c.

See *Traveller*, 10-22. Crabbe sketches the opposite sort of parson in his *Village*, Book I.

"And doth not he, the pious man, appear
'He passing rich, with forty pounds a year.'
Ah ! no ; a shepherd of a different stock,
And far unlike him, feeds his little flock &c."

'*Modest mansion*'—Small, unpretending house. *MANSION*—tho=Lowland Scotch *manse*; but last century poets use it in a general sense. Lat. *manseo*, 'a staying from *mando*, I build—Literally, a staying ; hence a habitation, and properly the house of the Lord of the manor. Compare it with the word *manor*. It is now taken for a splendid building. '*Rose*'—This verb is modified by the three preceding lines. '*Village*'—Substantive used as adj.—C.f. lines 17, 327.

141. He was a man beloved by all the people about. The cons. is :—
'He was a man dear to all the country. *Country* is by Metonymy for the people or in its narrower sense of '*country-side*,' '*neighbourhood*.' *DEAR*—Is here used in its derived sense of '*beloved*.' Its literal meaning is '*precious*.' Horne Tooke erroneously derives it from the ancient verb *derian* to hurt, to annoy, and of its proper meaning being therefore '*injurious* or '*hateful*.' There is no appearance of connexion between *derian*, and the contemporary word answering to *dear* in the sense of high priced, precious, beloved which is *deore*, *dīra*, or *dyre*, and is evidently from the same root, not with *derian*, but with *debran* or *dyran*, to hold dear, to love.—CRAIK.

143. 'Remote from towns'—In the country, as it might otherwise be put. Here the whole phrase is adverbial to '*ran*,' denoting *place*. In one of Gay's *Fables*, we have a similar expression in the following line :—

"Remote from cities lived a swain
Unvex'd with all the cares of gain."

See JOHNSON'S *London*, verse 6. &c. :—
'Resolv'd at length, from vice and London far
To breathe in distant fields a purer air, &c.
And, fix'd on Cambrīa's solitary shore,
Give to St. David one true Briton more."

Remote—Refers to '*he*.' Some English grammarians are of opinion, that '*remote*' = *being remote* and is really a participle agreeing with '*race*,' with its object '*towns*' attached to it, governed by the prep. '*from*.' '*Towns*'—In the sense of large towns, cities. 'He ran his godly race,'—He passed his godly, i. e., pious course of life. *Life* is frequently compared to a *race*. The expression '*ran his race*' is to be noted. Of such combinations, Hiley says (p. 141) :—"Some Intransitive verbs govern an *objective* of words having a *kindred* meaning."—Angus (p. 275), says,—"*Nouns* derived from the same root as the verb of the sentence are sometimes used to express manner, and are put in the objective case. This is called the Cognate objective, and it is used to

Nor e'er had chang'd, nor wish'd to change his place ;
 Unpractis'd he to fawn, or seek for power, 145
 By doctrines fashion'd to the varying hour ;

intensify the verb." Adams (p. 169).—An intransitive verb is sometimes found with an accusative of the same nature as the verb.

"Let me die the death of the righteous."—*English Bible*.

"I have fought a good fight." *Id.*

"Dreaming dreams no mortal ever dared to dream before."—Poe. This is usually called the cognate Accusative, the substantive expressing the same ideas as the verb.

Compare Cowper's *Table Talk* :—

"Contemporaries all surpass'd, save one,
 Short his career but ably run."

Also BYRON'S *Corsair*, Canto III, St. I. l. 1. :—

"More lovely ere his race he run."

See *Heb.* XII. 1.

This was quite a contrast to the poet's own weary life, which was spent in the metropolis. With this compare what Goldsmith says to his brother : 'I now perceive, my dear brother, the wisdom of your choice. You have entered upon a sacred office, where the harvest is great and the labourers are but few ; while you have left the field of ambition, where the labourers are many, and the harvest not worth carrying away. But of all kinds of ambition, what from the refinement of the times, from different systems of criticism, and from the divisions of party, that, which pursues poetical fame is the wildest.

143-44. Compare GRAY'S *Elegy* :—

"Far from the madding crowd's ignoble strife
 Their sober wishes never learned to stray."

144. '*Place*'—Not village or place of abode, but= post, position. The word was especially used of political appointments. Cf. the *place-man*, *place-seeker*, &c. The meaning of the line is :—And he had never left his situation, nor did he wish to do so. The village preacher was not an ambitious man and had never sought for a more lucrative post. '*Nor e'er*'= And never, or the first '*nor*' should be *neither*. The double use of the negative conjunction is inadmissible in good English. It is a disjunctive sentence.

145. '*Unskilful* he to fawn, &c.'—First edition, altered into *unpractised* he &c. in the subsequent editions. '*Unpractised to fawn*'—This use of the infin. is a Latinism. In prose we should say, '*unpractised in fawning*'. Cf. l. 161. '*Careless their merits to scan*'—*Vide* l. 195.

'*To fawn*'—To flatter and cringe to those who had influence and power. Often followed by '*on*' or '*upon*'. Connected with '*fain*.'

146-50. Seem to have been suggested by the poet's own wanderings. He often wandered from the object he was about to pursue, and squandered the money he had received from his brother and uncle for the purpose, he would return home and be received with kindness again. In a letter to his brother on the subject of his nephew's education, Goldsmith writes :—"*Teach then, my dear Sir, to your son thrift and economy. Let his poor wandering uncle's example be placed before his eyes.*"

146. DOCTRINES—Literally that which is taught from Lat. *doceo*, I teach. Principles ; what is laid down as true by an instructor or master. Compare it with '*doctor*'. Syns.—*Doctrine* denotes whatever is recommended as a speculative truth to the belief of others. *Precept* is a rule laid down to be

Far other aims his heart had learn'd to prize,
More skill'd to raise the wretched than to rise.
His house was known to all the vagrant train ;

obeyed. *Doctrine* supposes a teacher ; *precept* supposes a superior, with a right to command, as the doctrines of the Bible ; the precepts of our holy religion. '*By doctrines fashion'd—hour*;'—An adverbial phrase modifying only the words 'to seek for power' and not 'to fawn.' This alludes to flatterers. Sycophants fashion themselves according to the emergency of the times but the village preacher (his brother) was far different from this. '*Fashion'd to*'—Formed according to the changes that took place around him. The line means this :—By changing his principles to please the influential people with whom he might be brought into contact at different times ; or in other words, he was not one of those fickle men that change with the whims and fashions of the time in which they live ; for he followed the natural growth of the human mind, expanding as it expanded.

There is one instance of this kind of conduct on the part of an English clergyman, so remarkable, that it has become quite proverbial, and it is not unlikely that Goldsmith had the man in his mind when he wrote the line under notice. The man referred to is the Vicar of Bray (a town in Berkshire) whom McCulloch quotes the following account from Fuller.—The person who held the living, a vicarage in the reigns of Henry VIII, Edward VI, Mary and Elizabeth appears to have been gifted with almost accommodating conscience. He commenced a Papist, then became Protestant, next Papist, again, and then Protestant again on being taxed with inconsistency, he defended himself by saying that he always adhered to his principle, which was to live and die Vicar of Bray." The refrain of the song about him runs :—

"And this is law that I'll maintain,
Until my dying day, Sir,
That whatsoever king shall reign,
I'll still be Vicar of Bray, Sir."

147. "Far other aims &c."—That is, for other aims than flattering the rich or seeking for power. He the preacher had learnt to value as desirable objects, things quite different from his own aggrandizement in the world, his aims being to raise the wretched and for himself a place in Heaven. **AIMS**—Purposes ; objects aimed or intended to be effected or gained. It is in the objective case governed by the active verb 'to prize.' '*Other*'—Note the force of this word here, meaning *different* '*Heart*'—Is used for '*man*'—**METONYMY**. **PRIZE**—Connected with '*price*' and '*praise*' from Lat. *pretium*, value. 'To raise the wretched'—Is to improve them by giving them counsel and helping them with his means, while the expression '*to rise*' has reference to himself,—to rise in the world, to advance his own interest, as we say. The good man acted according to the precept.—"Let no man seek his own, but every man another's wealth (welfare)."

148. "More bent to raise, &c."—*First edition*. In the fifth edition '*bent*' is changed to '*skilled*,' which must be referred to '*him*' implied in '*his*.' 'The heart of him more skilled, or being, as he was, more skilled to raise,' &c. The whole is an adj. ph. to '*heart*' the subject. 'More bent'—More inclined ; more determined in raising, &c. ; more anxious. **BENT**=Willing (the secondary use of the term). This line affords a good illustration of the trans. and intrans. verb nearly in the same form, e. g. to '*raise*' and '*rise*.'

149 In the lines which follow, we have a picture of Goldsmith's father and his father's fire-side.

He chid their wanderings, but reliev'd their pain : 150
 The long-remember'd beggar was his guest,
 Whose beard descending swept his aged breast ;
 The ruin'd spendthrift, now no longer proud,

'*The vagrant train*'—Are those that wander from place to place without any settled habitation ; troops of wandering beggars. *VAGRANT*—Lat. *vagor* I wander, roam. Here it simply means wandering. It is now used in a bad sense, but not so in Goldsmith's time. It may be noticed that the poet frequently uses the word '*train*' in the sense of '*company*' in this poem, thus :—'*Village train*,' '*harmless train*,' '*vagrant train*,' sometimes he uses it in other senses as :—'*trades' unfeeling train*,' '*busy train*,' &c.

149-52. With these lines compare lines 11-22 of the *Traveller*. Both passages refer to the poet's brother.

The meaning of line 149 is :—All beggars found shelter with him—and they used to receive alms from him.

150. 'Chid their wanderings,'—i. e. Reproved them for going about begging. '*Their*'—Refers to '*train*.'

151. 'The long-remember'd beggar &c.'—The primitive state of manners implied by the description of the village clergyman's fire-side where "the long remember'd beggar," "the ruined spendthrift," and "broken soldier," figure as guests are exclusively Irish. Beggars are a privileged class in that country, particularly in rural districts, where the want of poor laws to provide for the destitute, the aged, and the infirm, imparts a prescriptive claim, amounting nearly to a right to the compassion of the poorer and middling classes of people, upon whom the burden of maintaining them almost exclusively falls. The epithet '*long-remember'd*' is thus strictly correct, for the same persons are seen for a series of years to traverse the same tract of country at certain intervals, intrude into every house which is not defended by the usual outworks of wealth, a gate and porter's lodge, exact their portion of the food of the family, and even find an occasional resting place for the night, or from severe weather in the chimney corner of respectable farmer."—PRIOR'S *Life of Goldsmith*.

151-52. 'The long-remember'd beggar &c.—breast'—We have the following parallel line in HALL'S *Satires*, p. 79, Ed. Singer :—

"Stay till my beard shall sweep mine aged breast."—

"Cf. also the picture of the Scotch Blue-Gown, or King's Bedesman, in the *Antiquary*. '*Guest*' and '*host*' are correlative terms. '*Swept*'—Floated down.

151. '*Long-remember'd*'—Long known ; the beggar was seen many times.

152. '*Whose beard—aged breast*'—Adj. Sent. qualifying line 151. Comp.—"*His silver beard wav'd gently over his breast*."

153. SPENDTHRIFT—A *spendthrift* is one who spends or wastes what *thrif*t has gathered. Our English word '*thrive*' is connected with '*thrif*t.' Trench says :—"This is one of a whole family of words, which seemed at one time to be formed almost at pleasure, the only condition being that the combination should be a happy one. It is a singularly expressive word, formed by a combination of verb and substantive—the former governing the latter." And again in the same author's *English Past and Present*, he says :—"It is one of a large and expressive class of compounds, many of which have died out. We have still in use '*telltale*,' '*scarecrow*,' '*turncoat*,' '*daredevil*,' '*lickspittle*,' '*skinflint*,' and others ; while '*smellfeast*,' '*claw-back*,' '*reelpot*,' '*martext*,' '*carrytale*,' '*mumblenews*,' '*lacklove*,' '*pick-purse*,' '*swashbuckler*,' '*spitvenom*,' '*killjoy*,' and others equally forcible

Claim'd kindred there, and had his claims allow'd;
 The broken soldier, kindly bade to stay, 155
 Sat by his fire, and talked the night away,

have died out. Herrick uses 'ding-thrift'; Beaumont and Fletcher, 'waste-thrift'; Holingshed, 'scapethrift.' For further instances. See lecture III of the work from which the extract is taken. 'Now no longer proud,'—i. e. At length humbled.

154. 'Claim'd kindred'—Pretended to be his blood relations; i. e., he said he was a relation of the minister. In the Vicar we have:—"Our cousins to the fortieth remove remembered, their affinity, without any help from the herald's office and came very frequently to see us." 'Allow'd'—Admitted. Its opposite is formed by prefixing the negative. Lat. prefix *'dis'* = not in English.—It is a past part. referring to 'claims.' 'Had,' is a principal verb agreeing with its nominative *'spendthrift.'*

155. 'The broken soldier'—*The soldier who had grown old and feeble, and who was therefore unfit for service of any kind; the invalid soldier.* The 'broken soldier' refers to Major M'Dermott of Lamlagh in the country of Roscommon who was seen by the poet in his uncle Contarine's house. The Rev. Mr. Macdonald is of opinion that no particular reference or allusion is here meant. *Broken* is not used in the general acceptation of the term in respect to material world, but in its metaphorical sense, i. e., broken apparently with age and wounds, and hence infirm. *Broke* is also used of a soldier in a somewhat technical sense, to mean *degraded*, as when it is said that a serjeant has been broken by a court-martial, i. e., reduced in rank. Comp. Campbell's *Soldier's Dream* :—

"And fain was there war broken soldier to stay."

A similar expression occurs in the first of HORACE'S *Satires*—the translation of the line is:—"The soldier broken down in his limbs with much labour."

SOLDIER—From the Lat. *solidus*, the name of a coin, meant originally one who performed military service, not in fulfilment of the obligations of the feudal law, but upon contract, and for stipulated pay. *Soldier*, therefore in its primary signification, is identical with *hireling* or *mercenary*. But the regular profession of arms is held to be favorable to the development of those generous and heroic traits of character which, more than any of the gentler virtues, have in all ages excited the admiration of men. On these grounds we now ascribe to the '*Soldier*' qualities precisely the reverse of those, which we connect with the terms '*hireling*' and '*mercenary*,' and though these words are the etymological equivalents of each other, *soldier* has become a peculiarly honourable designation, while '*hireling*' and '*mercenary*' are employed only in an offensive sense."—MARSH. BANE—'*Bidden*' and '*bid*' are the common and correct forms. Cf. Merchant of Venice, II., V. ii :—

"I am *bid* forth to supper, Jessica."

He used in the sense of *requested*, *invited*. '*Stay*'—Pres. of the inf. governed by the past part. '*bade*.'

156. 'Sat by his fire,'—Took his seat by his chimney corner. 'Talked the night away'—Told his stories all through the night.—Note the peculiar expression, 'talked away the night.' Idiomatic expressions sometime occur in which intransitive verbs are followed by objects depending on them. '*Talked*,' in the Greek usage of the word. '*Night*' is in the objective, governed by the verb *talked away*. With this compare the expression in the *Village* by Crabbe, line 94 :—"With rural games played down the setting sun."

'*Away*,' may be considered part of the verb.—Some would make '*away*' a prep. governing the word '*night*.' [Of '*away*' Webster says :—"Away is

Wept o'er his wounds or tales of sorrow done,
Shoulder'd his crutch and show'd how fields were won.

much used in phrases signifying, moving and going from; as, *go away, send away, &c.*; all signifying departure or separation to a distance. Sometimes without the verb; as, whither *away* so fast? 'Love hath wings, and will *away*.'—WALKER. As an exclamation, it is a compound or invitation to depart; '*away*,' that is, he is gone. When joined to verbs, it serves to modify by their sense by adding that of *loss, distance, &c.*; as to throw *away*; to triple *away*; to drink *away*; to squander *away, &c.*;—*away with* has sometimes a peculiar signification in the phrase, 'I can not *away with it*' (Isa. I 13), i. e., 'I cannot bear [or endure it]—*away with* one, signifies take him *away*. "*Away with* him, crucify him." (John XIX. 15)—*To make away with, to kill or destroy.*"

157. 'Wept o'er his wounds, &c.'—Wept at the recital of what he had received, and of the deeds of destructions done in war.—(Fig. ALLITERATION). 'Or,' disjoins 'wept' and 'shouldered.' '*Tales of sorrow done*,'—Mark this peculiar combination—*tales.....done*. The meaning is clear.—*Deeds of sorrow done*. But they were '*tales*' now as he related them, i. e., tales of sufferings caused by the wars in which he had been engaged. '*Done*,' is a past participle referring to '*sorrows*.' The force of this word here is '*finished*,' passive; gone-by.—It finishes the line somewhat tamely. The Madras Journal Edition of the poem suggests that the construction is better shewn by the comma after '*or*' as in their text, and states that many editions wrongly omit this stop, and so make '*tales*' part of the obj. of '*wept*' which it can not be. McLeod and several others put the comma before '*or*.' '*Tales*—Nom. abs. 'His tales of sorrow being done, he shouldered, &c.' When on the subject of wood cutting, I may mention that in Sussex, where the underwood has been copped, the suppling oaks left standing are called '*tellers*.' When the timber is sold these *tellers* would be counted. This word is from German *Zahlen*, that from '*zahl*,' number. The *tellers* in the House of Commons, the tallies of the Exchequer, the old word '*tale*' all come from the same root. It is curious that in German, French and English the word meaning *number* should have also the same shades of meaning—*tale, tell, recount, count, compt, recouter, zahl, zahlen, erzählen*. Originally to *count*. Often opposed to, *selling by weight*—*Notes and Queries*. '*Toll*' and '*Talk*' are etymologically allied to '*tale*.'

158. 'Shoulder'd his crutch'—i. e. Placed his crutch in a horizontal position with one end against his shoulder, as a gun or musket is placed when a person is about to fire. 'Fields were won'—Battles gained. MYRONYM. '*Shoulder'd*'—An instance of a *Nominal* verb, is derived from its corresponding noun *shoulder* which is often in the plural. FIELDS.—The word '*field*' is worth taking notice of, for it throws us back to a time when England was covered, as is a great part of America now, with forests; *field* properly meaning a clearing when the trees have been felled or cut down, as in all our early English writers it is spelt with the '*i*' *fied* and not *field*, even as *wood* and *feld* are continually set over, and contracted one with another."—TRENCH, Milton in his *Par. Lost* uses this word in the sense of *battle*. Cf. —

"—Meanwhile war arose,
And *fields* were fought in Heaven."

'*Crutch*' as changed from *cross*, is a staff or stick which has a cross bar at the top. *Stick* signifies that which can be stuck in the ground. This word contains the same root as '*crook*' and is from Swedish *krokia*, to bind, Ger. *krukeye* and Lat. *cruz*, a cross.

Pleas'd with his guests, the good man learn'd to glow,
 And quite forgot their vices in their woe ; 160
 Careless their merits or their faults to scan,
 His pity gave ere charity began.

158. 'And' couples the two sentences *shouldered his crutch and fields were won*. Compare HOME's *Tragedy of Douglas*.—

"Then having showed his wounds he would sit down
 And all the livelong day discourse of war."

159. 'The good man learn'd to glow,'—i. e. He began to regard them more kindly, that is, to become interested in them. LEARN'D—The force of this word here is *gradually* learned. It should be noticed that, in English, terms denoting heat are used figuratively to denote excited feelings, while want of feeling is described by words denoting cold. Hence the expressions :—Warm heated ; burning zeal ; fired with anger ; inflamed with wrath ; incensed ;—his friendship cooled ; cold hearted ; a cold reception, &c. 'Pleased' is a past part. referring to 'man.' 'To glow,' primarily, to shine with a white heat ; here it means to be animated with intense feeling. Compare this good man's conduct with the maxim :—'Charity shall cover a multitude of sins.' 'Love covereth all sins.'—*English Bible*. Mark the Alliteration in this line : 'guests,' 'good,' 'glow,' the same letter 'g' recurring at certain intervals of space. Probably Campbell's line :—"Pleased with his guest, the good man still would ply"—is an imitation of Goldsmith.

160. 'And quite forgot &c. woe ;'—i. e. While thinking of their woes he forgot their vices ; in other words, their distress made such an impression on his mind that he could not think of their vices, but only felt for their woes. VICES—Lat. *vitium*, a fault, blemish ; a moral fault, failing offence ; kindred with Saxon *witan*, to blame, Goth. *idweitan*, to consider disgraceful ; S'ind. *budre*, butta, vice ; Sans. *badh*, to find fault, to despise—Hence literally that which ought to be found fault with and despised ; secondarily any transgression from the known principles of rectitude ; depravity of manners—An abstract noun—used in the plural to denote the various species of vice—Antonym—*Virtues*. WOЕ (Written also *Wo*)—Gothic *vai*, interj. Lat. *vae*, Gr. *ouai*, most probably formed from the sound, and the origin of 'wail,' &c.—Woe is used in denunciation, and in exclamations of sorrow, as 'woe is me, for I am undone.'—Is. II. 5. 'Woe worth the day'—Woe be to the day.—SCOTT.

161.—Comp.—"Want pass'd for merit" at her open door."—DRYDEN'S *Elegies*.

161-62. The cons. is :—Not caring to scan their merits or their faults. For this cons. of an inf. after an adj. Cf. l. 145, 'Careless of their, &c.'—Forgetful to inquire whether they really deserved assistance. 'Careless'—Adj. to 'pity,' or referring to 'him' implied in 'his' 'he', (the good man). 'Scan'—To examine, to search into.—It is an active verb governing the nouns 'merits' or 'faults' in the objective case.

162. 'His pity gave ere charity began.'—Goldsmith here uses 'charity' in the peculiar sense of bestowing alms with proper judgment. We use the word in the plural 'charities' in the sense of the acts of charity. Students should be reminded of the household proverb we have from this word. "Charity begins at home," viz. "Let them learn first to show pity at home."—TIMO. V. The word 'Charity' comes from Lat. *carus*, dear. The modern sense which this word has adopted, has come from 'dearness.' 'Pity'—Nom. case

Thus to relieve the wretched was his pride,
And e'en his failings lean'd to Virtue's side ;

to 'give.' It may be in the feminine gender, if it be thought desirable to personify it. *Pity* denotes that feeling of sadness which we experience at the sight of objects in distress, and which prompts us to relieve their sufferings. *Pity* need not be accompanied by sympathy or compassion, in fact when the term *pity* is strictly used, the suffering of the object pitied must be more or less deserved and we cannot then sympathize. Again *charity* properly signifies benevolence, not alms-giving (1. Cor. XIII. 3) and therefore implies sympathy. The translators of the Bible have used the word '*love*' throughout the whole of the New Testament, except in 1. Cor. XIII. 14, when lightening upon an eloquent passage, were struck with the ambition of using a fine word, and converted '*love*' into '*charity*'—a term only intelligible to the classical theologian, who knows that '*love*' is a fruit of '*grace*', and that '*grace*' is English for Gr. *charis*, that '*charus*' is the etymological root of *charity*, and that, consequently, *charity* may be used as synonyme for *love*."—*Edinburgh Review*—October, 1855. Syns.—*Sympathy* is literally fellow-feeling and therefore requires a certain degree of equality in situation, circumstances, &c., to its fullest exercise. *Compassion* is deep tenderness for another under severe or inevitable misfortune. *Pity* regards its object not only as suffering, but weak, and hence as inferior. "*Compassion* is that species of affection which is excited either by the actual distress of its object or by some impending calamity which appears inevitable."—COTAN.

N. B. A man who has brought poverty or distress on himself by his own wickedness or idleness, may excite our pity; nevertheless, to give him relief may be to encourage him in his wickedness or idleness; and as this would do him harm rather than good, such relief can not be called a kindness or charity.

The meaning of the line is:—His natural feeling gave relief, before he was reminded that it is enjoined by religion; he relieved his destitute guests, simply on account of their sufferings, before he knew them to be really deserving and so sympathized with them; or in other words, the general impulse of pity prompted him to give before charity, which is more deliberate in its action, could come into play.

163-64. With this couplet, compare SHAKESPEARE'S *Romeo and Juliet* :—

"Virtue itself turns vice, being misapplied
And vice sometimes by action dignified."

'Thus to relieve the wretched'—This infinitive phrase is nom. to the verb '*was*.' '*Pride*,' is nom. case coming after the substantive '*was*.' The exact meaning of line 163 is that the preacher regarded the relief of the wretched as a most important duty. '*Relieve*'—The verb is formed from its substantive by the transmutation of '*r*' into '*v*' with an additional final (e). **PRIDE**—Dr. Abercrombie says,—“the two wrong forms of the desire of the *Esteem* are *Vanity* and *Pride*. *Vanity* being indiscriminate love of approbation; *Pride* being contempt for the opinions of others. A better distinction is this :—*Vanity* is a high opinion of one's self for trifling advantages. *Pride* is in its genuine form, the pleasure that arises from the possession of great merits or advantages, thus a man is said to be proud of his country, of political power, of children (“as Cornelia said these are the jewels, pointing to her sons.”) which are proper feelings. Here the word is used in the sense of *delight*.

164. '*E'en*'—For the force of this word here, see note on line 32. '*Failings*'—Refer to his want of discretion in helping the poor, want of worldly

But in his duty prompt at every call,
He watch'd and wept, he pray'd and felt for all ;
And, as a bird each fond endearment tries

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wisdom, ambition, &c. This line has been quoted by Burns in his *Epitaph* on his father's tomb :—

"The pitying heart that felt for human woe,
The dauntless heart that feared no human pride,
The friend of man, to vice alone a foe ;
For e'en his failings lean'd to virtue's side."

'E'en his failings &c. ;'—A man who brings himself into distress through vice or indolence is not properly an object of charity, to bestow charity upon him is therefore a failing, but this failing, proceeding as it does from too much goodness or virtue, has its direction towards virtue, and thus leans to virtue's side not to that of wickedness with which it has not the slightest connection.—The simple purport is :—That his faults were not of a vicious but virtuous kind, such as excessive generosity, simplicity of mind, &c., though the same tended towards the encouragement of vagrancy, mendicancy and perhaps imposture too. '*Virtue*' is here personified as a female goddess.

165. '*His duty*'—That is, his duty as a clergyman. '*Prompt at every call*,'—i. e., always ready to attend quickly to every summons of duty, whenever his advice or assistance was required by any of his parishioners.

'*Prompt*'—Cf. Dryden :—

"Yet still he was at hand, without request,
To serve the sick, to succour the distressed, &c."

An adj. qualifying '*he*' in the next line. It expresses reason :—'*But as he was ready to attend to every call within his own sphere of duty, he watched and wept over every one that sent for him.*' A clergyman has to visit the sick in his congregation, and this good man unlike the clergyman, of Crabbe's *Village*, considered it his first duty to attend to his '*flock*,' for he was a '*true shepherd*,' and not a mere '*hireling*.' Compare :—

"Ah no ; a shepherd of a different stock,
And far unlike him, feeds this little flock ;
A jovial youth, who thinks his Sunday's task
As much as God or man can fairly ask ;
The rest he gives to loves and labours light,
To fields the morning, and to feast the night ; &c."

166. '*He watch'd and wept*,'—i. e. He watched over the moral progress of his flock and whenever he found them slow or retrograde he wept. Mark the alliteration in this place. '*Watch'd*'—Took care ; watched over as a guardian. '*Pray'd*'—i. e., he prayed to God to forgive them, and thereby to reform them. '*Felt for*'—Sympathized with ; pitied. The prep. '*for*' must be understood after '*wept*' and '*pray'd*.' It might also be understood after '*watch'd*,' as we find the verbs '*watch*' and '*pray*' used together in the Bible, meaning *be vigilant and pray*. But though we still speak of praying for another, we never speak of watching for in the sense of taking care of. It is better therefore to understand '*over*' after '*watch'd*.'

166-67. The repetition of the conj. '*and*' comes under the figure POLYSYNDETON—A figure of Rhetoric, by which the copulative is often repeated ; as in the sentence, "*we have ships, and men, and money and stores.*" In this case we could securely dispense with two '*ands*' that preceded the last without marring the sentence.

To tempt its new-fledg'd offspring to the skies,
 He tried each art, reprov'd each dull delay,
 Allur'd to brighter worlds, and led the way. 170
 Beside the bed where parting life was laid,

167-70. It is unnecessary to adduce further coincidences between these celebrated passages. Our poet has with a minuteness which never distresses, and an exact accuracy which pleases the more the poem is examined, completed his portrait of one of the principal characters of the village with one of the most beautiful similes of the English language which it can boast of.

The language is so simple and beautiful that one shrinks from interfering with it. The exertions of a parent bird to teach its young ones to fly to the skies being likened to the endeavours of the village parson to lead the people of the village under his spiritual care to heaven ('brighter worlds') by his exhortations and his own example in life.

167. '*As a bird—tries*'—An adverbial sent., showing likeness or analogy. FOND—Kind, affectionate; but formerly it meant *foolish*, and a *fondling* was a *fool*. Cf. *Articles of Religion of the Church of England*, No. XXII:—'*A fond thing vainly invented, and grounded upon no warranty of Scripture, but rather repugnant to the Word of God.*' Bishop Barrow, in one of his sermons, calls a profane swearer a *fondling*.

'*To tempt &c.*'—To coax its young ones to try to fly away from the nest. "Colloquially the 'p' is not pronounced in such words, e. g. *tempt*; but on all grave or solemn occasions it should be heard."—SULLIVAN. '*New-fledg'd*'—Comp. adj. = just covered with feathers; full of fresh grown feathers able to fly. ENDEARMENT—Caress; pleasing manner; show of love. This word is an instance of Hybridism. '*Offspring*'—Etymologically that which *springs off*, or arises from; a child or children.

169. 'He tried each art,'—i. e., he employed every expedient or endearing way, to induce his people to live a virtuous life. '*Art*'—See notes in 'Table Talk, on lines 69, 128, 152.

'*Reprov'd each dull delay*,'—Warned them of the danger of putting off repentance and improvement.

170. '*Allur'd to brighter worlds*,'—Persuaded the people to fit themselves by holy lives, for the enjoyment of heaven. ALLUR'D—The word *allure* is apparently from the Fr. *lourer*, to decoy. Hence to offer temptation, to entice. We must supply some object after it—'*Allured men to brighter worlds.*' Here, though rarely, in a good sense. Syns.—*Allure, entice, decoy, seduce*.—These words agree in the idea of acting upon the mind by some strong controlling influence, and differ according to the lineage under which this is represented. They are all used in a bad sense, except '*allure*,' which has sometimes (though rarely) a good one. We are *allured* by the prospect or offer (usually deceptive) of some future good. We are commonly *enticed* into evil by appeals to our passions. We are *decoyed* into danger by false appearances or representations. We are *seduced* when drawn aside from the path of rectitude. '*Led the way*'—Showed them to secure the path by preaching as he himself did—Himself set a holy example.—Actions speaking louder than words.

171. The regular order of cons. is:—'*The reverend champion stood at the side of the bed where one lay dying, and where sorrow, guilt and pain dismayed by turns.*' '*Beside the bed*'—An adverbial phrase of place, modifying '*stood*' in line 173. BESIDE—(Comp. of *be* = by and *side*) = by the side of—a prep. governing '*bed*' in the obj. case. Compare *Besides*. We give

And sorrow, guilt, and pain, by turns dismay'd,
The reverend champion stood. At his control

here a useful note of distinguishing adverbs from preps. under the same form :—

"Many of the compound prepositions are used as adverbs, that is, without governing an accusative. Probably these words were at first only adverbs, and have come to be considered prepositions in consequence of the frequent omission of a particle which was originally used after them: thus, 'along-side of the ship' becomes 'alongside the ship'; 'amidst (in the midst) of the throng,' 'amidst the throng'; 'beside (by the side) of the stream,' 'beside the stream.' So 'like a lion,' 'like a lion'."

"The difference between a preposition and an adverb is, that the preposition does not denote any property that belongs to a thing or notion considered by itself, but merely the manner in which it depends on some other thing or notion.

"When a word that is usually an *adverb* is joined to a noun, it should be considered a preposition, when it stands without a noun, should be reckoned an adverb. For the difference between a prep. and an adverb is a difference in the *use* and *meaning* of words, not a difference in their form; so that the same word should be considered sometimes as an adverb and sometimes as a preposition."—HERMANN.—HOWARD'S *Eng. Gram. Part Accidence*, pp. 208-209. See notes in the *Essay on Criticism*, l. 357.

"Where parting life was laid,"—Where a person about to die was lying. '*Parting*,' is here used in the sense *departing*. Cf. '*Parting summer*,' l. 14. Lat. *pari*—a part. '*Where*'—On which. '*Was laid*'—This properly means *was placed*, though it seems to be used here for *was lying*.

172. And (where) sorrow for the past, i. e., at parting from all that we hold dear and neat, a sense of his guilt or remorse and torture from pain of disease or death-bed by turns dismayed (the dying person). Mr. Morell thus construes the sentence. 'And where sorrow, guilt, and pain, did dismay by turns.' The object of the verb is left out, as also in l. 221, 408, and often in poetry. Cf. MILTON, *Par. Lost*, B. l. 1. 259 :—

"——— the Almighty hath not built
Here for his envy, will not drive us hence."

GUILT—The word comes from '*guile*' or '*deguile*,' to find guilt in a man is to find that he has been '*deguiled*,' i. e., by the *devil*.—FRENCH. '*By turns dismay'd*'—Alternately oppressed the mind of the dying person. DISMAY'D = Strictly, deprived of might, un-strengthened. Probably from Lat. *dis*, and *magis*, an enchantress, a witch—hence literally deprived of strength or firmness of mind by *magical incantations or witchcraft*. Secondly to frighten; to appal.—OGILVIE. The Romance forms of *dismay*, *amay* or simply, *may*, are according to Diez, derived from the Gothic *mayan*, to have power, to be strong with the negative particle '*dis*.'—WEDGWOOD.

173. 'The reverend champion'—Is the good clergyman, who fought for the soul of the dying man against sorrow, guilt, and pain, attempting to overwhelm the soul of the dying man—Metaphor. CHAMPION—This word contains the same root as *camp*, *c*, having been changed into '*ch*,' because it comes through the French *championne*. It is from the Anglo-Saxon *campion*, to fight; from Lat. *campus*, a field. Originally a map of the field, or place of combat, of the field of action or battle. And perhaps, from the varied use of the '*Campus Martius*' at Rome, as a place for drill, games, athletic contests, &c. He (the village preacher) is called '*champion*' because he is appointed to fight in the cause of God and righteousness. [When a child is

Despair and anguish fled the struggling soul ;
Comfort came down the trembling wretch to raise, 175

baptized, according to the rights of the Church of England, it is "signed with the sign of the cross; in token that it may not be ashamed to confess the faith of Christ crucified, and that it may manfully fight under his banner against sin, the world and the devil ; and continue Christ's faithful soldier and servant unto its life's end.]

'*At his control*' = Controlled by him ; overcome by him. **CONTROL**—Guidance ; direction. The personal nouns from this word are *controller* and *comptroller*. Compare similar pairs of nouns used in the same sense. *Register* and *Registrar*, *Accountant* and *Accomptant*. Usage, pronunciation, and analogy are in favour of *Account* and *Accountant*, except when the words are officially applied ; as "Clerk of the Accompts," "Accomptant-General." Custom has made a similar distinction between the above mentioned pairs of words. These distinctions are, however, unnecessary, and the tendency is to discontinue them.—SULLIVAN'S *Dicty. of Derivatives*.

'*Reverend*'—This word is not here used as a formal title of honour or courtesy, but as a mere adjective, indicating that the 'preacher' was worthy of reverence on account of his high character. The title of 'Reverend' now applied exclusively to Ministers of Religion was formerly applied to other persons as well. "Most potent, grave and *reverend* seigniors,"—SHAKES. *Othello*, I. 3. In the 'Paston Letters,' written in the fifteenth and sixteenth centuries, ladies and gentlemen address one another as Rev. and Right Rev. In the sixteenth and seventeenth centuries, the term Reverend was applied to the judges. Students must remember that it is quite correct to say :—"To the most *reverend*," To the Very Reverend, the Dean of—The Reverend Mr. K. Macdonald, although Mr. like Dr. is never applied before titles, e. g. Rev., Dean, &c., or before names of persons ending with Esquire.—As it is incorrect to say Mr. Rev. Hector. Mr. H. S. Beadon Esq. or Dr. A. S. Lethbridge Esq.

174. '*Fled*'—From the verb to '*flee*' which is an intrans. verb. and the obj. which follows it is governed by a prep. Here '*fled*' is apparently used as a trans. verb but strictly speaking, there is an ellipsis. Observe the phrase '*at his control*' is to be connected with this verb. '*Despair and anguish fled at his command from the struggling soul.*' Comp. Johnson's *Vanity of Human Wishes*—

"Should tempting Novelty thy cell refrain
And sloth effuse her opiate fumes in vain."

This use of the verb 'to *flee*' = 'flee from' is not uncommon. Cf. *Idylls of the King* Guinevere, 1.—

"Queen Guinevere had fled the court."—TENNYSON.
'*Despair and anguish*'—Absence of trust in the mercy of God caused by the recollection of past guilt and fear of eternal punishment. [These the preacher dispelled by teaching the dying man to hope that his sins might be pardoned through the intercession of his Saviour.] '*Struggling soul*'—This may mean the soul either as striving to quit the body, or as contending between despair from consciousness of sin, and the hope of forgiveness held out. [Compare with this the word '*agony*,' which is from a Greek verb signifying to *wrestle*. When we say that a man is in agony, we literally mean that he is contending or wrestling with disease or death.]

175. **WRETCH**—Is from the same root as '*wreck*'—the Anglo-Saxon *wreacan*, to afflict. Hence one afflicted, or miserable ; and then one that is.

And his last faltering accents whisper'd praise.
At church, with meek and unaffected grace,
His looks adorn'd the venerable place;
Truth from his lips prevail'd with double sway,

mean or worthless. It is now applied in a bad sense of one that is miserable. See further notes on the word in *Table Talk*, line 25, and under the word '*wretch*,' l. 103, *wretched*,' verse 131 in this poem. COMFORTS—Lat. *con, fortis*, strong.—Consolation under distress. It is here personified and described as descending from Heaven. '*Came down*'—i. e., from heaven

'*Trembling*'—From Lat. *tremo*, I shake with fear:—the *wretch* is here called '*trembling*' on account of his fear arising from a sense of guilt. The order of cons. is:—'*Comfort came down to raise the trembling wretch.*'

175-76. May be thus connected and explained.—The consoling instructions of the Reverend Champion convincing the dying man of the infinite mercy of God, would drive despair from his soul, and in his last moments with imperfect utterance and in a very low voice, he would praise God for his goodness. '*To raise*'—Metaphorically to inspire with hope. '*Faltering accents*'—Words feebly, indistinctly uttered. It is impossible to derive the word *faltering* from the Spanish or Portuguese *faltar*, to be wanting or deficient, to miss, to fail, Cf. Milton:—

"With *faltering* speech and visage incomposed."

but that it is derived from Lat. *fallo*, I deceive. Connected with *fault*, *default*, *fail*, *falter*, and *fall*. ACCENTS—Properly, some marked stress or modulation of the voice, or a sign to indicate these: but poetically used for 'words,' or 'speech' generally. Cf. LONGFELLOW, *Excelsior*:—

"And like a silver clarion rung
The accents of that unknown tongue."

Der. Lat. *ad* and *cantus*, a song; fr. *cano*, I sing.

The words '*faltering*' and '*whisper'd*' are peculiarly appropriate. The dying man would naturally falter in his accents, as well from his exhausted state, as from the fact that his hope had but just overcome despair; and he would whisper his praise in humility, and not utter it loudly in a tone of confidence. '*Praise*'—i. e., to God.

177-78. The words '*when he was*' may be prefixed to this line, then '*with meek and unaffected grace*' are seen to be descriptive of '*he*'. His appearance and behaviour were truly modest and appropriate to the solemnity of the place and the solemn duty in which he was engaged. '*His*'—Refers to the 'reverend champion. '*Grace*'—Dignity. Probably the beauty of sincere religious feeling is here meant; though it may allude merely to his personal appearance and manner. See further notes on the word under *charity*, l. 162. '*Unaffected*'—Real, unpretended, i. e., without any unreal assumption of devotion. Compare:—

"His eyes diffused a venerable grace."—DRYDEN, *Good Parson*.

'*Venerable place*'—The church, or it may be simply the place in which the preacher stands, usually called the '*Pulpit*,' is here called *venerable* on account of the religious duties performed therein, effecting awe in the minds of the audience that frequent there. VENERABLE—To be regarded with awe and treated with reverence, as the *venerable* walls of a church or temple.

179. '*Truth prevail'd &c.—sway*,'—Truth itself commands an influence on the heart, and the parson's grace, and the esteem and love of the people towards him enable the truth (of religion referred to in this place) uttered by him more impressive or convincing, thus giving truth double sway (*power*). Cf.:—

"And truths divine came mended from that tongue."—POPE's *Eloisa to Abelard*.

And fools, who came to scoff, remain'd to pray. 180
 The service past, around the pious man,
 With ready zeal, each honest rustic ran ;
 E'en children follow'd with endearing yile,

TRUTH as defined by Arthur Helps is.—“That which is *troweth* (is believed).”
 See also LORD BACON'S Essay on ‘*Truth*.’

180. FOOLS—F frivolous persons ; infidels. ‘Who came to scoff,’—Adj. Sent. qualifying the principal subject ‘*fools*.’ ‘*To scoff*’—In order to scoff (deride.) Inf. of purpose. REMAIN'D—Some editions read *returned*. *Remain'd* is by far the most appropriate, and in fact, the only correct word, the poet saying that, the fools who came to Church, with the intention of scoffing at religion, were so impressed by the preacher's solemn manner of enforcing its truths, that they joined devoutly in the service. They did not go away and come again, but they remained to pray ; i. e., so powerful was the force both of his words and his example. Comp.—“Our vows are heard betimes, and Heaven takes care
 To grant before we can conclude the pray'r ;
 Preventing angels met it half the way,
 And sent us back to praise who came to pray.”

DRYDEN, *Britannia Rediviva*,

181-82 :—Analysis :—

Each honest rustic.....Subject
 RanPredicate
 Around the pious man—Extens. of Do. (denoting, place)
 The service past..... Do. (Do time)
 With ready zeal..... Do. (Do. manner.)

‘*Past*’—The past part. after the verb ‘*to be*’ understood. The service being past, or, when the service was past. ‘*Service*’—Lat. *servio*, I serve ; here means the acts of worship performed in the Church on any occasion. It is nom. absolute. The regular order of cons. of these lines is :—‘After the service was over, each honest rustic ran round the pious man with ready zeal.’ The congregation eagerly ran round ‘the good man’ after coming out of Church, to catch a glimpse of his face. ‘*With ready zeal*’—With firm unchanging respect—opposed to the temporary enthusiasm excited by less perfect characters. On the word ‘*zeal*,’ see notes in *Table Talk*, l. 377. HONEST—Not as opposed to *dishonest*, but meaning unsophisticated ; plain ; shewing the real feelings. Cf. CRABBE'S *Village*, V. 27 :—
 “Save honest Dick, what son of verse could share
 The poet's rapture and the peasant's care.”

‘*Ran*’ i. e.—Ran to meet him.

183. ‘With endearing yile,’—With fond, coaxing tricks ; with such tricks that excite tenderness. ‘*E'en*’—For ‘*Even*’. The illusion of a consonant in order to change a dissyllable into a monosyllable is frequently employed. Bring out the force of this word by ‘not only but also.’ ‘Even children followed him with becoming shyness, and gave a sudden pull to his gown, that they might have a smile from the good man.’ Their object in plucking his gown was to draw his attention to them, for they knew that whenever he looked at them, they were sure of a smile. (A clergyman usually wears a gown on Sundays). ‘*To share*’—Inf. of purpose. WILE—It is derived from an Icelandic root meaning to deceive. Its another form is ‘*guile*’. *Guile* is to draw an enemy in ambush ; *Fraud* is worse than *guile* ; Cæsar's attack is *fraud* ; Hannibal's ambush is *guile*. See notes in *Table Talk*, on the word *guard*, l. 66.

And pluck'd his gown, to share the good man's smile.
 His ready smile a parent's warmth express ; 185
 Their welfare pleas'd him, and their cares distrest :
 To them his heart, his love, his griefs were given,
 But all his serious thoughts had rest in heaven.
 As some tall cliff that lifts its awful form,
 Swells from the vale, and midway leaves the storm, 190
 Tho' round its breast the rolling clouds are spread,
 Eternal sunshine settles on its head.

184. *Pluck'd*—Snatched or pulled at. The common use of the word at the Universities is derived from an old custom of 'plucking' the proctor's gown, as a sign of vetoing the conferring of the degree.

'*To share the good man's smile*'—An adv. ph. denoting *cause* or *purpose*.

185. He had a *smile* ready for every one, as affectionate and loving as a parent's. '*Ready smile*'—i. e. Smiling countenance. '*Smile*'—Strictly this word ought scarcely to be soon repeated, cf. on l. 51; but it may be intentional. '*A parent's warmth*'—He was not only as a pastor to his flock, a phrase that implies some superiority or distinction, as of a sacerdotal caste, but as a father among his children.

186. '*Their*'—The nearest antecedent is '*children*' in l. 183, but it seems to include '*rustics*' too. *Welfare*—Well being. Compounded of '*well*' and '*fare*.' The dropping of one '*l*' is to be accounted to the rules of transmutation (मन्त्रि).

Well, meaning good, prosperous, successful; and *A. S. faran*, to go, to be in a state good or bad. Hence *welfare* means, success, prosperity, happiness. See further notes on the word '*fare*,' l. 51. The meaning of the line is.—Their happiness made him happy, and their anxieties oppressed him, i. e., he was equally affected with their happiness and misery. '*Distress*'—Understand '*him*,' after it.

187. 'To them his heart,'—i. e., he felt for them. '*Heart*'—Zeal. '*His griefs*'—These evidently had reference to his labours among them as the village preacher. It was a sore trouble to him to find that his preaching had not so much influence upon them as it should have. *GRIEFS*—From the Latin *gravis*, heavy, through the French *grever*. Hence that which weighs down one, that which afflicts, distresses, causes pain or sorrow. See notes in l. 57. The meaning of the whole line is that all his thoughts on worldly subjects were devoted to the welfare of his flock.

Mark that the construction is here irregular, the dative coming before the subject, which is not allowable in good prose.

189-92. '*As—head*.'—“This beautiful sentence is syntactically considered irregular; it is in technical language an *Anacoluthon*, the end does not correspond with the beginning. The subject is '*cliff*' in the first part, but in the latter it is shifted to *sunshine*.”—MORELL.

Lord Lytton (*Miscellaneous Works* Vol. i. p. 65) points out that this is the only instance in which Goldsmith can be convicted of an imitation so direct as to amount to plagiarism. He has traced the simile to its origin in a poem by the Abbé de Chaulien, who lived 1639-1710, and whose verses were most in fashion when Goldsmith travelled on the Continent.

“Every one,” adds Lord Lytton, “must own that, in copying, Goldsmith wonderfully improved the original, and his application of the image to the Christian preacher gives it a moral sublimity to which it has no pretension in Chaulien who applies it to his own philosophical patience under his physical maladies.”

These lines also contain a simile. The village pastor is likened to a high mountain whose summit rises above the clouds and is so high that it receives the rays of the sun always, (i. e.) even where sun is below the horizon of the valley; and just as the rolling clouds surround the *breast* of the mountain not the *top*, so the breast of the pastor is troubled by the cares and distresses of the village people surrounding him, while his head, like that of the mountain rises above those clouds (the cares and distresses of the people) and enjoys eternal joys; that is though the cares of the people engage his feelings, they cannot disturb his serious thoughts which are occupied with the contemplation of God and Heaven, affording him eternal happiness.

The fact that the summits of lofty mountains rise above the reach of storms is also referred to in l. 33 of the *Traveller*.

'E'en now, where Alpine solitudes ascend,

I sit me down a pensive hour to spend;

And, placed on high above the storm's career

Look downward where a hundred realms appear."

The construction of this sentence is not very clear, for, as it stands, apparently it is not complete. The particle 'as' introduces a comparison, the other member of which is not supplied. This we must supply from what precedes. Thus:—
'As some tall cliff swells from the vale and leaves the storm midway, and as eternal sunshine settles on its head *even* though the rolling clouds are spread round its breast, so this good man rises above the cares and trials of life, and eternal sunshine settles on his head.' This seems to be the grammatical construction. For a similar passage we refer the student to the '*Traveller*', lines 159-164, where in the same way one member of the comparison is omitted. Some, however, would consider the sentence complete as it stands, and make the last line the principal clause, looking upon the member of the comparison as implied in the sentence.

Mark this is a beautiful passage.

188. But his important though... or contemplations as regards his salvation &c., were centered in heaven; but his chief consideration was how he should prepare for heaven. HEAVEN, is only the perfect of the verb to 'heave', A.S. *hebban*, and is so called because it is 'heaved' or 'heaven' up, being properly the sky as it is raised aloft; while the earth is that which is 'eared' or ploughed."—TRENCH. 'Serious'—Is opposed to 'light.'

189. 'As some tall cliff swells from the vale'—Is an adverbial clause, expressing comparison.

189-92. Another poet of a subsequent age has taken the same subject in hand.* Cowper in his *Tusk* has described a preacher but his manner is so full of caustic satire directed against those whom he should not imitate, and against practices that he should not follow, that he has failed to convey to the minds of his readers the very ideas which he labours to impress. The severity of tone takes from it the beauty of his verse, whilst the excellence of his character is made more to consist in his oratory than is the case with Goldsmith.

Cowper depicts a popular speaker, Goldsmith a good man endeared to all round him by the excellence of his conduct, the kindness of his manners and the disinterestedness of his benevolence more than by the fervour of his eloquence or the purity of his precepts. The next character brought before us in the village school master, who if not so important as the last is not the less useful. Those points in his character which tend to excite a smile are always superior to those by whom he is surrounded, a circumstance which tends to encourage a degree of self-confidence which enables him though vanquished in argument, still to argue. This and much more may be willingly conceded to him who has such an arduous labour as that of governing a school of unruly boys. The school master has frequently a difficult task to pursue between his duty to the pupils and foolish fondness of ignorant parents; and if such persons are in their fulness apt to exclaim against the acerbity of the teacher,

THE VILLAGE SCHOOL MASTER.

Beside yon straggling fence that skirts the way,

the quiet patience which the great body of those engaged in tuition generally possesses, cannot fail to be appreciated by those who reflect upon the difficulties of their position in a little world where the evil passions are strong for dominion and which is their constant endeavour to curb and repress. The village master is said by the poet to be "skilled to rule," "severe" and "stern to view," and justly so, under circumstances, for every "truant knew"; his severity was against those who neglected their duty and avoided his instructions, for he afterwards is described as being kind, his love to learning being the apology for exercising discipline upon offenders. The inhabitants treated him with due respect, and their astonishment appears naturally and accurately expressed when not being able to understand his words of learned length, they yielded to him such homage as was due.—Late W. R. Mackenzie Esq. of the O. S. Calcutta.

'*Tall*'—In prose this word is usually applied to any thing that is erect and slender. We may say a *tall* man, a tall tree, pole or mast, but not a tall mountain. Dean Trench remarks on the word—"Our ancestors, superinduced on the primary meaning of '*tall*' a secondary resting on the assumption that tall men would be also brave, and this often with a dropping of the notion of height altogether."

Cf.—"As some tall tower, or lofty mountain brow

Detains the sun, illustrious from its height,

While rising vapours and descending shades,

With damps and darkness down the spacious vale,

Philander thus, angustly rears his head." YOUNG, *Night Thoughts*, Bk II.

CLIFF—The word '*cliff*' is used to describe a rock by the seaside, having the appearance of being *cleft*, or broken off. Lit. any mass separated, or *cleft*, from another mass. Here *peak*.

190. VALE—Comp. it with *valley*. *Vale* is a poetic term and *valley* is used in prose and common discourse.—Der. Lat. *vallis*, vale. 'Midway leaves the storm,'—Shoots above the storms' or clouds, i. e., rises far above the storm's career; towers so high above the clouds that they only reach half way

191. The regular prose order is:—"Though the storm rages round the middle of it." This is an adverbial clause of *concession* modifying *settles* in the next line. '*Its breast*'—The part about midway up the cliff. *Tho'* is an e. g. of Apocope. See HILEY, *E. Grammar*.

192. ETERNAL—Lat. *cæum*, uninterrupted time, and the temporal ending *ternus*.—Everlasting; constant. See further notes on the word in *Table Talk*, l. 29.

THE VILLAGE SCHOOL MASTER.

193. '*Straggling*' i. e. No longer neatly trimmed as of yore.—Going irregularly; going out of the line. *Straggling fence*, is a fence that is broken in some places. FENCE—A fence is a defence, something to defend a person or place. The Lat. word *defendo* or *defensum*, to defend, gives us a great number of words, some of which have the prefix *de*, while others have not, but its presence or absence makes little or no actual difference in their meaning, though they are not interchangeable. Cf. *Fender*, that which defends the floor from the fire. '*Beside yon straggling fence*'—An adv. ph. of place modifying '*taught*,' or it may be considered an adjunct to 'in his noisy mansion.' '*Skirts the way*'—Borders the road; forms the edge of the road. The meaning of *skirt* as an article of dress is its original signification, as the word comes from the same root as *shirt*.

193—96. The regular order of construction is:—"The village master, *skirted* to rule, taught his little school in his noisy mansion (there) beside yon straggling fence that skirts the way, unprofitably gay with blossomed furze."

With blossom'd furze unprofitably gay,
 There, in his noisy mansion skill'd to rule,
 The village master taught his little school.
 A man severe he was, and stern to view ;

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194. '*With blossom'd furze.....gay*,'—Is an adj. ph. to '*way*' or an adv. ph. to '*skirts*.' Again *unprofitably* is an adverb modifying the adj. '*gay*' and '*unprofitably gay*' is an attribute of '*furze*' or an adjunct to '*way*' if the line is considered as an adv. ph. to '*skirts*.' The appropriateness of the term *unprofitably* may be thus shown—the gaiety is unprofitable, because there is no body to enjoy it—the village being already deserted. Compare line 78 of CRABBE'S *Village*—“And a sad splendour vainly shines around.” ‘FURZE’—Furze or gorse, as it is also called, is a prickly bushy plant, that grows wild on many English Commons. It bears a bright yellow flower, and looks very gray when in blossom. Probably derived from '*fire*' as this and other shrubs were used for ovens.

195. '*There*'—Points out the place described above ; some view it as merely a repetition of '*beside yon straggling fence*,' and is therefore redundant. '*Skill'd*'—Part. to '*master*.'—Experienced in managing the boys. The whole phrase '*skill'd to rule*' is adjectival to '*master*.' Cf. lines 145, 148 and 161. '*Noisy mansion*'—i. e. The school house. '*Noisy*'—Filled with the noise of children. '*There in—mansion*'—an adv. ph. modifying '*taught*.'

196. '*School*'—From Gr. *scholē*. 1. Leisure, spare time. 2. That in which leisure is employed ; a learned discussion, or philosophical disputation or lecture. 3. The place where such lectures or discussions were held. 4. The place where any instruction is given. 5. Separate denomination or sect ; a system of doctrine taught by particular teachers, or peculiar to any denomination of Christians or philosophers—e. g., the Vedic or Naya School, the Platonic School.

Goldsmith is here supposed to have drawn the portrait of his own early schoolmaster, Mr. Thomas Byrne. “This person had been educated for a schoolmaster, but had enlisted in the army, served abroad during the wars of Queen Anne's time, and risen to the rank of quartermaster of a regiment in Spain. At the return of peace, having no longer exercise for the sword, he resumed the ferule, and drilled the urchin populace of Lissay. Byrne was fond of talking of his vagabond wanderings in foreign lands, and had brought with him from the wars a world of campaigning stories, of which he was generally the hero, and which he would deal forth to his wandering scholars when he ought to have been teaching them their lessons. These travellers' tales had a powerful effect upon the vivid imagination of Goldsmith, and awakened an unconquerable passion for wandering and seeking adventure.”—WASHINGTON IRVING'S *Life of Goldsmith*. “The quondam habitation of schoolmaster is surrounded with fragrant proofs of identity in—The blossom'd furze, unprofitably gay.”

“There is to be seen the chair of the poet, which fell into the hands of its present possessors at the wreck of the parsonage house ; they have frequently refused large offers of purchase ; but more, I dare say, for the sake of drawing contributions from the curious than from any reverence for the bard. The chair is of oak, with back and seat of cane, which precluded all hopes of a secret drawer, like that lately discovered in Gay's.”—McLEOD.

197. '*Severe*' being placed after its subject adds a greater force to it. '*To view*'—To Look at. [On this use of the infinitive Angus remarks, “A verb in the active voice is used with nouns and with adjectives, where some might suppose a passive verb required :—as—‘a house to let.’ ‘Hard to bear.’ ‘Sad to tell.’] Hence ‘stern to view’=stern or severe to be viewed. A very common use of the infin. active. Cf. SCOTT'S *Lay of the Last Minstrel*, Canto I stanza I.

“Word and spell, deadly to hear, and deadly to tell.”

I knew him well, and every truant knew:
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face :

200

He was a strict man and had a stern appearance. The master was a strict disciplinarian, and his looks showed that he had firmness.

198. TRUANT—Is said to be of Keltic origin. In Breton there is *truant* "guez, vagabond" (Burguy). In Kymric *tru*, miserable. Hence Medieval Latin formed *trutanus*. The old meaning was simply a vagabond. Then it came to mean wandering away from the place where one ought to be, the place of one's duty, which is commonly in sense in Shakespeare. In *Merry W of W*. V. I, it occurs in the special sense in which it is now generally used:—"Since I plucked geese, played truant, and whipped top, I knew not what 'twas to be beaten till lately." (comp. *micher*, I Hen. IV. II. IV). In mod. Fr. *truand*=vagrant.—HALES.—A boy that runs away from school. 'I knew him well,'—i. e., to be severe and stern referring to the previous line. I knew his severe disposition by experience. The poet means to say that he had had many a good thrashing from this master. For the second 'knew' supply *him well* from the first clause of the line.

199. BODING—The term 'boding' is here used in a way which is probably obsolete in modern English, though similar uses of it are found in old authors. It is now always used in the sense of 'foreshow' not 'foresee,' and qualifies the object which is regarded as an omen. In this case for instance, we should say that the master's looks 'boded' a day of disaster for the boys. The word is generally applied to things; as, our vices bode evil to the country. At first 'to bode' meant 'to portend' either good or evil; but the meaning has now-a-days become limited to the latter. Cf. SHAKESPEARE'S *Tempest*, Act III. Sc. I.

"Invest, what best is boded me, to mischief."

And *Macbeth*, IV. I.—"Sweet bodements! Good!"

It is a pres. part. used as an adjective. Hence the expression *boding tremblers* would mean, the trembling children, who had learnt to foresee their punishment in the looks of the schoolmaster. *Boding* from *bode*, and connected with 'bid,' is derived from A.S. *bodian*, to announce, *bod*=command, and *boda*, messenger.

199-200. The regular order of structure is:—"The boding tremblers had learned well to trace the day's disasters in his morning face." 'Learnt to trace &c.'—Learnt to tell by looking at his face when they went into school in the morning whether he was likely or not to be severe with them that day.

Analysis:—

The boding tremblers	...	...	...	Subject.
Had learn'd	...	...	...	Predicate.
To trace the day's disasters in his morning face	...	...	...	(Obj. inf. ph.)
Well	...	...	...	Extens. of Pred.

(expressing manner.)

DISASTERS—The unpropitiousness of the stars; hence any misfortune or calamity. "The influence of the stars, not over persons, but events, survives in '*disaster*' and '*disastrous*,' (from *disastrum*) literally *ill-starred*, (a word still in use) and had its origin at a time when astrology was generally believed in, and was used in its widest sense. The faith was that the planet under which a man may happen to be born would affect his temperament, would make him for life, of a disposition grave or gay, lively or severe. There are a number of words and phrases, in common use in English of similar origin as:—Jovial, saturnine, mercurial, influence, ascendancy, ill-starred (used above), and the common saying of a person who has had a lucky escape from some misfortune 'He may thank his stars.'"—TRENCH. Notice the use of *boding* and *trace* with *disaster*

Full well they laugh'd with counterfeited glee
 At all his jokes, for many a joke had he ;
 Full well the busy whisper circling round
 Convey'd the dismal tidings when he frown'd .
 Yet he was kind; or, if severe in aught,

205

The poet borrows his description from the old practice of pretending to foretell events by consulting the stars.

201-202. He used to crack many a (so-called) joke and the students pretended (out of fear) to be mightily pleased with them.

201-204. These two couplets furnished Webster with mottoes and some thing more for his two excellent pictures. 'Full well'—Very heartily, clearly, distinctly. This is an adv. ph. modifying 'conveyed' the pred. of the sent. *Full* is here an adverb, meaning *very*, strengthening the force of 'well'. 'Counterfeited glee'—Pretended or assumed joy, joy that was not real. COUNTERFEITED—This word is derived from Fr. *contrefaire*, to imitate, which again comes from Lat. *contra*, against and *facio*, I make; i. e., to make in opposition to, especially in opposition to the reality.—Put on a semblance of, especially for a bad purpose. It is to be noticed that the word *glee* is a poetic word, and compare it with *glad*. 'Many a joke'—Poetic plural='many jokes,' in prose. Note the position of the article in this peculiar expression. Some, however, maintain that it is not the article, but a remnant of the proposition 'of' Trench's explanation of this idiom is ingenious, though not quite satisfactory. He supposes the expression to be a corruption of 'many of jokes,' 'many' having been originally a noun. By much use 'of' was worn into 'a,' which was then assumed to be the indefinite article. The plural noun was then, as a matter of course, changed into the singular—'many of jokes' becoming 'many a joke.' See further notes on this construction l. 19. *ante*.

202. The line is thus scanned:—

A't äll | hīs jōkes | fōr mā | ŋy ā jōke | hād hē

The fourth foot is an Anapæst.

203. 'Circling round'—Passing round the circle of boys.

203-204. 'Busy whisper'—Appropriately called 'busy' because of the rapidity with which the 'whisper' goes from boy to boy. TIDINGS—A.S. *tīd*, time. *Tidings* is plural. It is commonly used by Shakespeare as a plural noun, but in some instances he makes it singular:—"That tidings came." The singular form '*tidings*' is unknown to the language.—BAIN'S *English Grammar*. Synonyms:—The term *news* denotes recent intelligence from one quarter; the term *tidings* denotes intelligence expected from a particular quarter, showing what has there betided. "The busy whisper—frown'd"—The whisper going round quick from one pupil to another, communicating the calamitous news that the teacher had frowned, i. e., he was in a bad temper.

205. This line is scarcely consistent with verse 197. 'Yet'—An assertive conjunction. 'Yet he was kind,'—This is said in contrast to his *frowning*. The meaning of the line is:—He was naturally of a good disposition, or if he was severe in any occasion, it was owing to the love he bore to learning; an indifference to, or neglect of, learning on the part of any one would make him severe.

KIND—i. e., of the same '*kin*' and '*kin*.' *Kin*, *kindred*, and *kind* (both the substantive and the adjective) are all of the same family of words of which the head is *cyn*, nation, offspring. 'Aught' A whit (A.S. *wiht*); in O.E. *ought*, perhaps from O (=one) whit, just as naught, nought, from na whit, or no whit, *awhile*=a-while, another=an-other. In early English no instances

The love he bore to learning was in fault ;
 The village all declar'd how much he knew :
 'Twas certain he could write, and cypher too ;
 Lands he could measure, terms and tides presage,

are given of *aught* or *naught* spelled without 'g.' In A. S. *ahte*, the preterite of the present form '*ah*,' plural *agon*. As late as the time of Elizabeth we find '*owe*' used for *own*. "It is a compound indefinite numeral. Observe the old neuter termination '*t*' (Lat. '*d*' as in *illud*) in this and in '*it*,' '*naught*,' '*what*,' '*whit*,' and '*that*.' These words are all pronouns. '*Naught*' is used in the sense of *worthless*; of *no value*. '*Aught*' is generally used as substantive but sometimes as adverb."—HOWARD. See further notes on the 'word in *Table Talk*, l. 4.

205-206. The regular construction of these lines would be :—'Yet he was kind, or if *he was* severe in aught (anything), *he was* in fault to the love he bore to learning.'

'*Bore*'—Trans. verb governing '*which*' (und.) '*Severe*'—Refers to '*he*.' Here is an example of imperfect rhyme—for '*fault*' never rhymes with '*taught*' unless the 't' in '*fault*' is made silent. Such imperfections are common with other great poets—Pope and Dryden make '*fault*' rhyme with '*thought*.'—Mr. Earle in his *Phil.* of the E Tongue remarks :—

"The word *fault* used to be pronounced without the sound of 't,' but here orthography has proved stronger than tradition."

207.

ANALYSIS.

(a). The village all declar'd—Princ. Sent.

(b). How much he knew——Noun Sent. to (a.)

'*How much*' is a noun clause, the object after '*knew*.' Note the peculiar force of '*how much*'—Declared that he knew a great deal.

Compare :—"When rural life, o' every station,

Unite in common recreation." *Two Dogs*—BURNS.

DECLAR'D.—Der. Lat. prefix *de* and *clarus*, I make clear, from *clarus*, bright. It is allied to *clear*. The word expresses more than said; affirmed solemnly. '*The village*'—An instance of Metonymy, the container being put for the contained; a common kind of Metonymy. Here equivalent to the people of the village or the villagers.

208. 'Twas certain—too';—The '*i*' in this line is impersonal, having its indirect or distant antecedent placed after it, put in a different form. The sent. may be thus construed. 'His writing'(in dictation) and cyphering in Arithmetic *was* certain'; or as Mr. Morell says to understand '*that*'—"That he would write and cypher too was certain." In any case the whole is a subst. sent., in app. with '*it*' involved in '*Twas*'—consequently '*all*' acting as subj. to the Pred. "*was* certain."

CYPHER—Written otherwise *cipher*. Der. Arabic *sifrun*, *safrun*, empty, from *safra*, to be empty, and Fr. *chiffre*, an arithmetical figure—and the verb *chiffer*, to number, to reckon. Hence to *cypher* is to reckon, to calculate, to work sums. It is a useful verb, but one which has very much gone out of use of late years. This is rather unfortunate, for we have no other single word to supply its place. As a noun, it means the figure 0. *Cypher* and *Zero* are the same adoptions of one and the same Arabic word. '*Too*'—The force of this word here is *also*.

209. The cons. is :—"He could measure lands, and *could* presage terms and tides." 'Lands he could measure,'—He knew the rules of land surveying, and *was* able to find the area of any piece of land. Observe that *land* is not

And e'en the story ran that he could gauge : 210
In arguing, too, the parson own'd his skill,

here a name of material, but a class name, meaning a piece of land of a certain shape, and grammatically resembles such words as *wine, tea, coffee, &c.* When used in the plural to mean different sorts of wine, &c. 'Terms and tides presage,'—Was little conversant with the science of Astronomy or rather Astrology, i. e., he could calculate astronomical calculations. *TERMS*—*Lat. terminus*, boundary. The times in which a court is held or is open for the trial of causes. In England there are four Law terms in a year. (1.) The Hilary term from January 23rd to Feby. 12th; (2.) The Easter term from Wednesday fortnight after Easter to the Monday next after Ascension day; (3.) The Trinity term from Friday next after Trinity Sunday to the Wednesday fortnight after, and (4.) The Michaelmas term from Novr. 8th to the 28th.

At Oxford there are four University terms, and at Cambridge three during which the Colleges are at work.

But these divisions being fixed, one could not be said to foretell them, for they are known already. Hence as some suppose and that probably rightly, that the word may refer to new moons, full moons, &c., which the village school-master could probably calculate. The reference here is however, not very clear. *TIDES*, here=times, seasons; from A. S. *tid*, time, as in King John, III. I. 85:—

"Among the high *tides* in the Calender, &c."

"*Christ-tide*, I pray you," says Ananias in the *Alchemist*, when Face talks of Christmas. We still speak of *Whitsuntide, Easter-tide, &c.*; and have a proverb that "Time and *tide* wait for no man," when perhaps *tide* has the secondary meaning of opportunity. The word *tide* is also commonly applied to the regular ebbing and flowing of the sea,—a meaning derived from the primitive sense—would scarcely be pertinent here—*Tide* is cognate with German *Ziet*.—*HALES. PRESAGE*—*Lat. prae*=before and *sagio*, I perceive, foretell. Akin to *sage, sagacious*.—Predict.

210. 'E'en the story ran'—Even it was commonly said by the people of the village.—(Idiom). *E'en*, adverb qualifying 'could gauge,' 'Could gauge'—Could find the contents of a cask or vessel of any shape, usually filled with excisable liquors. *GAUGE* (pron. *gaye*)—*Gauger* has acquired the special meaning of one who measures vessels containing excisable liquors. Der. Fr. *jalye*, a wine measure (English *gallon*), whence *gualger*, to measure.

211. *ARGUING*—*Lat. arguo*, I reason with—Discussing, debating. It is the gerund here. 'Too'—Is the conj., expressing addition. 'The parson own'd his skill.'—The parson who is generally the most learned man in a village, admitted the school-master's skill in arguing, and this was the highest testimonial in a village. '*His*'—Refers to the 'village master.' *PARSON*—Is connected with *person*—both derived from Latin *persona*, a mask and this is itself derived from *Lat. per*, through, and *sono*, I sound, I speak. In old Latin plays all the actors wore masks, through the mouth of which they had to speak their parts. Hence the name *persona* was given to the mask, and in the time the part itself came to be called *persona*. In English the word *person* was used to express the part or character which each person has to play in the drama of life.

"King. What, rate, rebuke, and roughly send to prison

The immediate heir of England !.....

Chief justice. I then did use the *person* of your father ;

The image of his power lay then in me."—SHAKES., 2. Hen. IV.

Act V. Sc. 2.

For e'en though vanquish'd he could argue still ;
While words of learned length and thund'ring sound,
Amaz'd the gazing rustics rang'd around ;

'No man can long put on a *person* and act a part, but his evil manners will peep through the corners of his white robe, and God will bring a hypocrite to shame even in the eyes of men.'—Jeremy Taylor. The use of *person* afterwards became more general until it has reached its present degenerate use.

The appellation of *parson*, says Blackstone in his Commentary Vol. I. p. 384, ("however it may be depreciated by familiar, clownish and indiscriminate use") "is the most legal, most beneficial, and most honorable title that a parish priest can enjoy."

Here it is equivalent to *clergyman*—the priest of the Parish.

212. '*E'en*'—It has been before pointed out that this word is used when something unexpected is introduced. The meaning of the line is :—For even when he failed to maintain his point in dispute by logical arguments, he would still advance something in the shape of argument, and keep up the discussion. '*Still*'—The force is *notwithstanding*.

213. '*While*'—At the same time that. 'Words of learned length &c,' Long and high sounding words, such as the technical and other words derived from the Greek and Latin languages unlike those simple expressions commonly in use.

We have too much of this weakness in this country, for students have a very strong tendency to use long sounding words, fancying that they are by far the most expressive, though the English language abounds with short pithy words infinitely superior to those they generally use. The following lines will, it would be hoped, prove beneficial to students—"Though Dr. Johnson is acknowledged to be a great master in his own way of writing, and notwithstanding that his sentences are the most thoughtful, argumentative, vigorous and dignified, yet his style is at the present seldom adopted or preferred as a specimen of pure and idiomatic English. It abounds only in Latinism both in its vocabulary and in its structure. Perhaps of all English writers he is the least Teutonic, which is as much to say the least idiomatic. In the present age, when the Teutonism of our national tongue is certainly more and more prevailing to the complete subordination of all secondary influences "*Johnsonise*" is liable perhaps to receive less appreciation than it really deserves. To use Goldsmith's figure Johnson can not but make little fishes talk like whales. Long-tailed words in *osity* and *ation*, and the balanced pomp of antithetic clauses had with him and soon had with others an irresistible charm. His style contrasts strongly with Swift's, which is simple and direct, and with Addison's which is idiomatic and graceful." Although Dr. Johnson's criticisms are considered as partial, yet his advice in the following words, as regards imitation of style is to be respected.—"Who Ever Wishes To Attain An English Style Familiar But Not Coarse, And Elegant But Not Ostentatious Must Give His Days And Nights To The Volumes of Addison."—The best way how to acquire a habit of writing good English with facility, on the model in capital letters is that students would never try to bring out their words with exertion, or dress their language with nicety, but to put their thoughts in words which first appear before their minds, or in other words let them write in the language as they talk with fluency and freedom in the company of their friends and associates.

214. '*Thund'ring*'—*Lat. tonos*, I sound.—*Loud*.

215. *AMAZ'D*—Compounded of *a* and *maze*.—*Syns* :—"I am surprised with what is new or unexpected. I am *astonished* with what is vast or great ;

And still they gaz'd, and still the wonder grew, 215
That one small head could carry all he knew.
But past is all his fame. The very spot
Where many a time he triumph'd is forgot.

THE VILLAGE ALE HOUSE.

Near yonder thorn, that lifts its head on high,

I am amazed with what is *incomprehensible*; I am confounded with what is *shocking of terrible*.—BLAIR. See notes on the word in the *Es. on Crit.*, l. 136.

215. 'Still'—Adv. Signifying *continuation*. As he continued to speak they still continued to look on with wonder that one small head could contain all the knowledge which he possessed.—2nd 'Still'—more.

216. This is an Adj. Sent., *quæ.* 'wonder' in l. 215. The poet here humorously describes the ignorant rustics as supposing knowledge to be a natural occupying space.

217-18. But his fame or renown is all gone; for even the place where he frequently made a display of his learning is completely lost sight of. 'Very spot'—*Very* here adds emphasis to the word 'spot'; the same thing is sometimes done by adding the pronoun 'itself' to the word to be emphasized. Thus *very spot*= place itself. The *spot* here referred to is the *School-house*.

'He triumph'd'—i. e., gained the victory (*Meta.*), or had come successfully off in disputation or argument at any rate in his own eyes and those of the rustics who were led by their ears rather by their brains. 'Forgot'—The form *forgotten* is more common for the participle, *forgot* being the preterite. *Forgot* is here used by the poet because it suits the line, and rhymes with the last word of the preceding line. The omission of 'en' in past participles is common in the classical English poets especially Shakespeare. For a more modern instance, cf. Tennyson's *Two Voices*:—'And is not our first year forgot.' Note the scansion of line 218:—

When mā | hy ā time | hē trī | ūmph'd is | fōr gōt.

Spot.—*Spot* is the past part. of the verb to 'spit,' A. S. *spittan*. *Spot* is the matter spitten, spate, or spitted; and *spout* is the place whence it was spitten.—Horne Tooke's *Div. of Purley*.

THE VILLAGE ALE HOUSE.

219, &c. The order of construction is:—That house where nut-brown draughts inspired, where grey beard mirth, and smiling toil retired, where village statesmen talked with profound looks, and *where* news went round much older than their *ale*, lies low near yonder thorn that lifts its head on high, where once the sign-post caught the passing eye. 'Near yonder thorn &c.'—Close by that distant hawthorn tree that rises aloft, or stands stupendous. The *italicised* words form an adv. ph. of place, modifying '*lies low*,' in v. 221. *Near* is properly an adjective; some, however, parse '*near*' as a prep.; others supply the prep. *to*; thus, '*near to yonder thorn*.' YONDER—*Yon* and *yonder* are in use for the same meaning as '*that*'—Comp. '*Yonder ivy-mantled tower*.' *Yon* (in German *jener*), old form *yond*, comparative *yonder*. THORN—Here's of course the tree, and not the spine, as often in poetry. Cf. TENNYSON'S *Two Voices*:—

"The thorn will blow

In tufts of rosy-tinted snow."

'That lifts its head on high,'—This whole expression is equivalent to a single term *tall*, since it is an adjective phrase to '*thorn*.' '*On high*'—Adv. ph. modifying '*limits*'.

Where once the sign-post caught the passing eye, 220
 Low lies that house where nut-brown draughts inspir'd,
 Where grey-beard mirth and smiling toil retir'd,
 Where village statesmen talk'd, with looks profound,

N. B.—From this place downwards—the extract is illustrative of Goldsmith's skill in simple description. The poem contains much finer passages. Macaulay has pointed out a striking inconsistency in it. The village in its happiest days is a true English village, while in its decay and in its scenes of eviction it is an Irish village.

220. The sign-post or placard hanging from the tree caught the eye, or attracted the attention of the passer-by, since it was suspended in a conspicuous place. This was the sign of the village ale-house or inn, intimating that that was the village ale-house. The sign of an inn has generally the picture of some object on it such as 'a red lion,' 'a black bull,' 'a blue bell,' &c., which gives the inn its distinguishing name. It contains also the inn-keeper's name. In the last century it was customary, as it is now in country places, to fix such signs to posts planted in front of the house, or on bars extending from it. It was usual for other shops as well as those where liquors were sold to have these signs. Some of them may be seen in London and other places at the present day. 'Once'—Formerly. 'Passing'—(Adj.) 'Her passing deformity.'—Shakespeare. This is an e.g. of 'Transferred Epithet'—for 'passing' does not refer to the 'eye' which is 'passing' but the eye of the 'passer-by.'

221. 'Low lies that house'—The ale-house now lies in ruins. 'Low'—Is part of the predicate. 'Nut-brown draughts'—As if we should say, 'pale draughts' for 'draughts of pale ale'.—The meaning of the expression is draughts of ale of a brown colour like that of ripe hazel nuts. 'Nut-brown'—Brown like a nut long kept. This epithet is applied in old ballads to the complexion of a brunette, as in Prior's ballad of the *Nut Brown Maid*, and also to ale. Cf. "The spicy nut brown ale."—Milton. Brown—Is connected with to 'burn': hence *brund*, to mark with fire, and *brandy*, burnt wine; a *brand*, a flaming sword. To *brandish*, to wave a *brand*. 'Draughts,' means a quantity of liquor drunk at once. *Inspir'd*—See notes on the word in the *Es. on Crit.*, l. 217. Literally breathed into—hence secondarily refreshed, here made the drinkers merry. 'Ale' is not the national drink of Ireland, but it is common in England, whereas whisky is used in Ireland. The house here referred to was an ale-house with the sign of the three Jolly pigeons kept by a woman called Wolsey Cruse and a place to which Goldsmith used often to resort with the companions of his youth.

222. 'Grey beard mirth'—Old men disposed to be merry; cheerful or mirthful old men. MIRTH—Abstract for Concrete. Its adjective is merry. 'Smiling toil'—Cheerful labourers. TOIL—Abstract for Concrete=*toiling men*. *Retir'd*—Stopped for relaxation.

223. Where the villagers who when they met, gravely discussed the politics of the day. Every village of any consequence has a few men who take a deep interest in politics, and these not unfrequently meet in the village inn to discuss the various measures that are before Parliament, some advocating them, while others heartily condemning them. Sometimes they have very stormy meetings, especially when there are men of extreme views among them, men that have little knowledge and yet pretend to be possessed of great wisdom. Hence they 'talk with looks profound.' The

And news much older than their ale went round.

Imagination fondly stoops to trace

225

picture, however, is more true as regards England* and Scotland, than as regards Ireland where village* people generally discuss 'tenant rights' and 'tenant grievances.'

'Looks profound'—Solemn, serious looks that showed how deeply interested they were in the subjects discussed. PROFOUND—Literally going to the bottom. Lat. *pro*=before and *fundus*, bottom. 'Went round'—Circulated the company.

224. This is a humorous line. 'News much older'—Gentlemen drink *old* ale, and the *older* it becomes the better. Gentlemen again discuss the news of the day, and the newer it is the better. But with the people of Auburn the reverse was the case, their news was older than their ale, and yet it was news to them as they had but just learned it. In an out-of-the-way village, the news of what was happening elsewhere did not reach them early as in Goldsmith's time, and for many years afterwards there was no penny post or cheap newspapers. It might be literally true of the exploits of English arms in the East and West Indies.

Respecting the number of the word 'news,' Bain writes:—"News in the old English was commonly plural:—'These are' news indeed'; 'these news are everywhere.'—Shakespeare; but now it is uniformly singular:—'Ill news runs apace.' The singular form 'new' never existed." Comp. *Tidings*. Craik observes that it is remarkable that we should have exactly the same state of things in the case of the almost synonymous term *news* (the final 's' of which, however, has been sometimes attempted to be accounted for as a remnant of 'ess' or 'ness', though its exact correspondence in form with the French *nouvelles* of the same signification, would seem conclusively enough to indicate what it really is) as with *tidings*.

225-26. The poet lovingly condescends to describe the various parlour ornaments and decorations of that happy place. IMAGINATION—Is defined in Philosophy to be the consciousness of an image in the mind representing a possible object of perception. It is the faculty of poets and painters; and it may give rise to different compositions:—(1) Fiction; (2) Poetry; (3) Wit and Humour; and (4) the Fine Arts. The word is here used to denote that faculty which recalls and retains in the mind, a vivid image of something formerly seen. This may be considered the abstract for the concrete, and is said to 'stoop,' because the subjects upon which it exerts itself are humble. Similarly when imagination denotes the creative faculty, and deals with things sublime, it is said to 'soar.' In *Imagination* there is more of the earnest, in *Fancy* more of the play of the spirit; the first is a loftier faculty and gift than the second.'—WORDSWORTH. 'The parlour splendours'—The various beauties of the parlour consisting of furniture, &c., which are mentioned in the following lines. Etymologically *parlour* belongs to the same group of words with *Parliament*, *parlans*, *parley*, and *parole*. The common stem is the Low Lat. *pārabolare*, Fr. *parler*, to speak—and hence *parlour* originally denoted the speaking room of a monastery, that is, the room where conversation was allowed, called also *lucatorium*. The word seems now to be beginning to fall out of use, superseded by *dining-room*, and *breakfast-room*. In small inns there is one room better furnished than the rest, which is reserved for the better class of customers—and this sort of *parlour* is here meant by the word. 'Festive place'—i. e., where festivity and merry-making used to take place.

The beginning of this description is intentionally pompous, to lighten the humour of the sketch.

The parlour splendours of that festive place :
 The white-wash'd wall, the nicely sanded floor,
 The varnish'd clock that click'd behind the door ;
 The chest contriv'd a double debt to pay,
 A bed by night, a chest of drawers by day ; 230
 The pictures plac'd for ornament and use,

226, &c.—Of this department of village life Goldsmith could write from abundant experience. See the account of his early days given by Irving and by Forster. He had certainly often made one in such a company as he depicts at the "Three Pigeons" in "She Stoops To Conquer."

226-34. "All enlargements to the word 'splendour,' and in the objective relation to 'trace.'"

227. 'The nicely sanded floor,'—The floors of English cottages are often paved with large flat stones called flags. These are regularly, washed and scoured and white sand is scattered over them. Compare, Longfellow.

"But his house is now an ale-house with a *nicely sanded floor*."

WALL—Is the past part, of A.S. *wilan*, to connect, to cement, and its meaning is cemented, or joined firmly together. Some etymologists derive it from Lat. *vallum*.

228. 'The varnish'd clock'—Formerly clocks were placed in large cases six or seven feet in height, and thus formed rather imposing pieces of furniture, having an ample surface to varnish. VARNISH'D—Sir Charles Eastlake traces English *varnish*, It. *vernice*, to a Greek word, suggesting the idea of its being either the golden hair of the Egyptian princes or the amber-coloured nitre of the city *Berenice*. Clock seems originally to have meant *bell*, all the cognate forms of the word in kindred languages having that sense—Ger. *glocke* ; W. *clock* ; O. E. *clucge*, &c. Diez makes it another form of *clack*, and a representation of the sound made by a blow. Lit. a thing that clicks, *clock* and *click* are words of the same stock—only that they are of different parts of speech. Cf. on line 28, for a family of words of similar origin. *Clicked* is an Onomatopoeic word meaning *ticked*.

Goldsmith's chaste pathos makes him an insinuating moralist, and throws a charm of bland-like softness over his descriptions of homely objects, that would seem only fit to be the subjects of Dutch painting. But his quiet enthusiasm leads the affections to humble things without a vulgar association ; and he inspires us with a fondness to trace the simplest recollections of Auburn till we count the furniture of its ale-house, and listen to the 'varnished clock,' that clicked behind the door.—CAMPBELL's *British Poets*. Note the Alliteration in this line.

229. 'The chest contriv'd &c.,'—The chest was so made as to answer two purposes, that of a chest of drawers by day, and a bed by night. 'Debt' is used in the sense of *duty*—and it should be observed that both the words are derived from Lat. *debeo*, I owe. CONTRIV'D—Planned ; invented.

230. 'A bed by night,'—The chest was so contrived that a part of it being unfolded, it could be used as a bed at night.

231. 'Pictures for ornament and use'—Both ornamental and useful pictures. These latter are so called because useful moral lessons could be derived from them, e. g. the picture of Howard visiting the prisons. The usefulness of the game of goose is proved by its being taken down and used for playing the game as a chess of draught board is. 'For'—Expresses purposes.

The twelve good rules, the royal game of goose ;
 The hearth, except when winter chill'd the day,
 With aspen boughs and flowers and fennel gay ;
 While broken tea-cups, wisely kept for show, 235

232. *'The twelve good rules,'*—In allusion to a printed paper of maxims often seen in old public-houses. These were:—1. Urge no healths ; 2. Profane no divine ordinances ; 3. Touch no state matters ; 4. Reveal no secrets ; 5. Pick no quarrels ; 6. Make no comparisons ; 7. Maintain no ill opinions ; 8. Keep no bad company ; 9. Encourage no vice ; 10. Make no long meals ; 11. Repeat no grievances ; 12. Lay no wagers." Johnson wrote rules for the Devil Tavern (close by Temple Bar on the river side.) See CRABBE'S *Parish Register*, Part I of the pictures possessed by "the industrious swain."—

"There is King Charles and all his golden rules
 Who proved Misfortune's was the best of schools."

Goldsmith evidently here uses up the description elsewhere given of an author's bed-room :—

"The sanded floor that grits beneath the tread,
 The humid wall with paltry pictures spread ;
 The Royal Game of Goose was there in view,
 And the Twelve Rules the Royal martyr drew ;
 The seasons framed with listing found a place,
 And brave prince William showed his lamp-black face."

—*Citizen of the World, Letter XXX.*

The *'royal game of goose'*—"This game originated, I believe, in Germany, and is well calculated to make children ready at reckoning the produce of two given numbers... It is called the game of goose, because at every fourth and fifth compartment" in succession, a goose is depicted ; and if the cast thrown by the player falls upon a goose, he moves forward double the number of his throw."—SIRUTT'S *Sports and Pastimes*, p. 336. It is called *'royal,'* because it is believed that the *'game'* was invented and the rules were drawn up by Charles I. of England, or as some suppose because it was regarded as worthy of being played by royal persons. See the quotation from Crabbe. ROYAL—Observe that this adjective may be compared to the genitive case of substantive. *Royal = King's*. See notes in the *Essay on Criticism*, l. 321.

* 233-34. The cons. is.—"The hearth gay with aspen boughs and flowers and fennel." The dark green fennel forming a back ground for the flowers would have a very good effect. *'The hearth,'*—The open fire-place. During the summer months, and when the days were warm, there was no fire needed in the hearth, which was covered with boughs from the aspen tree, &c., to give it a cheerful appearance. *'Except when &c.,'* Because then fire was made or kept in the room to keep it warm. *'Gay'*—The adj. *gay* qualifies *'hearth,'* in l. 233. ASPEN—A species of the poplar so called from the trembling of its leaves with the slightest impulse of the air. Hence the expression to *tremble like an aspen leaf*. The name is derived from an Anglo-Saxon word meaning to *shake*. SCOTT, *Marmion*, Canto. VI, St. 30, where he describes woman as

"Variable as the shade

By the light quivering aspen made."

FENNEL—A plant cultivated in gardens for the agreeable aromatic flavour of its seeds and finely divided leaves.

235. *'Wisely kept for show,'*—Kept economically or with great judgment, for ornament or exhibition. *Wisely* may be thus accounted for:—Because

* Played on a table which is divided into sixty-three compartments.

Rang'd o'er the chimney, glisten'd in a row.
 Vain transitory splendours ! could not all
 Relieve the tottering mansion from its fall ?

they could serve no other end; or because they were arranged in such a manner that the broken parts could not be seen. *Show*—The term 'show' is here opposed to *use*.

235-36. The syntactical order of the line is :—While broken tea-cups (*that were*) wisely kept for show, glistened in a row, being ranged over the chimney.

236. *Rang'd*—For *arranged*, part. to 'tea-cups,' 'Rang'd o'er the chimney,'—Over the fire-place, in all English houses, there is a shelf called the *Chimney-piece* or *mantel piece*, on which ornaments are commonly placed. On such a shelf the broken tea-cups are here said to have been arranged.

CHIMNEY—So SHAKES., *Cymbeline* II. IV. 80 :—

"The *Chimney* is south the chamber."

And MILTON :—"Hard by a cottage *chimney* smokes."

The word comes to us through the French from the Latin *caminus*, furnace, Gr. *kaminos*, oven. The vent or passage through which the smoke is carried up to the open air.

An "Ale-house, on the supposed site of this in the Deserted Village, and with the sign of 'the Three Jolly Pigeons' (in honour doubtless of Tony Lumpkin*), was rebuilt or repaired by Mr. Hogan, the poet's relation."—*Prior's Life of Goldsmith*.

"Opposite to it (*the hawthorn tree*) is the village ale-house, over the door of which swings 'the Three Jolly Pigeons.' Captain Hogan, I have heard, found great difficulty in obtaining, 'the twelve good rules'; but at length purchased them at some London bookstall to adorn the white washed parlour of 'The Three Jolly Pigeons.'"

"The pool, the busy mill, the house where 'nut-brown draughts inspired,' are still visited as the poetic scene; and the 'hawthorn bush' growing in an open space in front of the house, which I know to have three trunks, is now reduced to one; the other two having been cut, from time to time, by persons carrying away pieces of it to be made into toys, &c., in honour of the bard, and of the celebrity of his poem."—*Letter of Dr. Streat*.

At present, there is no vestige of the tree, nor of the wall which was built round the trunk to prevent its extermination. A mound marks the spot where the thorn stood.

237. '*Splendours*'—Abstract for Concrete—the splendid objects that adorned the place.—Nom. after *were*. 'Vain transitory splendours were these.' These are mentioned in the preceding para. and are called *transitory* because they continued only for a short time. *TRANSITORY*—Is opposed to *everlasting*—Lat. *trans*, beyond, across, and *eo*, I go.—Passing away quickly. *Syns.*—*Transient* represents a thing as short at the best; *transitory* as liable at any moment to pass away. *Fleeting* goes further, and represents it as in the act of taking its flight. Life is *transient*; its joys are *transitory*; its hours are *fleeting*.

237-38. 'Could not all—fall?'—Could not your combined influence delay or save the house shaking from its bottom, crumbling to dust. The

* *Tony Lumpkin* : the original is supposed to have been one of the persons who frequented the little inn of Ballymahon. See the Comedy of "*She Stoops to Conquer*."

Obscure it sinks, nor shall it more impart
 An hour's importance to the poor man's heart. 240
 Thither no more the peasant shall repair
 To sweet oblivion of his daily care;

ale-house was in ruins, hardly a trace of it remaining, for these ornaments could not avert its fate. Mr. Morell explains the expression 'reprieve the tottering &c.—fall?' thus,—“Reprieve the mansion from tottering and falling. Goldsmith does not mean to imply that the inn was in a tottering condition, when the village was flourishing.” REPRIEVE—Probably from the Lat. *reprendere*, to take back, through the Fr. *reprie*, and *reprouver*. To respite after sentence of death; to relieve for a time from any suffering. A word used with a reference to a criminal, is here applied to a mansion—with the meaning to save. The word is seldom used in any other connexion. Cf. *Retrieve*, Fr. *retrouver*, to find again. MANSION—Used in its primitive or original sense from *mando*, I build—see verse 140, *ante*.

239. 'Obscure it sinks,'—It falls and is forgotten. 'Nor'—Is equivalent to 'and no.'—And it shall no more impart. 'Shall'—An Irishism or an archaism for 'will.' See also lines 241 and 244. 'Obscure'—Adj. put adverbially forming part of the predicate of the sentence.

239-40. 'Nor shall it—heart.'—Nor will it ever give the poor man an opportunity to acquire a brief importance among his fellow-villagers, as they sit together to converse, or discuss the questions that interest them. This is a disjunctive sentence. 'An hour's importance &c.'—The poor man during the hour that he remained in this festive place in the company of persons of various ranks, felt himself a man of some consequence; but the ale-house being no longer in existence, it can not any longer impart to the poor man an hour's importance as it did before. In other words, the poet seems to hint that a man thinks more of himself when elated with liquor than when he is sober. 'Importance'—That there he can find people to wait upon him, and bring him what he orders; and so he may fancy himself no longer a mere drudge. According to Dr. Johnson,—“A tavern chair was the throne of human felicity.”—And Shenstone complained that no private roof ever gave so hearty a welcome as that which was to be found in an inn.

241-42. The cons. of the two lines is:—‘The peasant shall no more repair to this place to get rid of his daily care.’ ‘Thither’—Pronominal adverb, of the demonstrative kind, denoting motion to. Its root or crude form may be found by decomposing its parts—viz., ‘the’ and ‘ther.’ ‘No more,’ an adverbial phrase=no longer. REPAIR—Repair, to renovate, and repair; to betake one's self to, are entirely different words; the first comes from Lat. *reparare*, and the second, through, O. Fr. *reparier*, from Low Lat. *repatriare*, to get back to one's native land.—SMITH'S *Sp. of E. Lit.* See notes on the word in the *Es. on Crit.*, l. 342. ‘To sweet oblivion’—i.e., by means of his glass of ale. It is a very common thing with the low Irish to drown their sorrows in the bowl. OBLIVION—Lat. *oblivio*, forgetfulness. Syns.—“Forgetfulness is Anglo Saxon, and oblivion is Latin. The former has reference to persons, and marks a state of mind; the latter has reference to things, and indicates a condition into which they are sunk. We blame a man for his forgetfulness; we speak of some old custom as buried in oblivion. The expressions could not be interchanged.” ‘To’—i.e., to a place that can give, &c.

No more the farmer's news, the barber's tale,
 No more the woodman's ballad shall prevail;
 No more the smith his dusky brow shall clear,

245

243. '*The farmer's news*'—The farmer's necessary visits to the neighbouring market town would naturally make him the newsman. '*The barber's tale*,'—The endless garrulity of barbers, who, at least in the country, practised as surgeons also, is a perpetual matter of joke or disgust with the novelists of George II's. time. So too in the Arabian Nights &c. The pole with red and white stripes painted around it, which may even now be frequently seen outside the door of a barber's shop, indicated his business; the white representing the linen bandage which he employed, and the red the stain of blood.

243—44. '*News*', '*tale*', '*ballad*'—Peculiarly appropriate each as used; the farmer bringing news from his country side; the barber ever ready with a tale, and the woodman with a song. (Though the barber is by no means deficient in news.) These three terms are respectively part of the nominatives to the verb '*shall prevail*'. In line 244 Supply '*there*'.

244. '*The woodman's ballad*'—Some praise of the Greenwood, or perhaps some tale of Robin Hood, the hero of foresters. The word *ballad* is derived from a Greek word meaning to throw—to throw the leg about—a meaning especially common in Sicily and Magna Græcia—came the low Latin '*Ballare*', to hop, dance. Cf. English '*balt*', '*ballet*'. Perhaps it was not till after the middle of the last century that *ballad* acquired what is now its general meaning, viz., a narrative piece. Originally it meant a song to be sung while dancing. Johnson in his Dictionary gives no special sense. Formerly it denoted a song of any kind as in *As You Like It*, II. VII, 148:—

"And then the lover

Sighing like furnace, with a woeful ballad
 Made to his Mistress' eyebrow."

Older writers call *Soloman's Song* the *Ballet of Ballettes*. Chaucer speaks of the birds singing *ballads and lays* (*Dreame*.) WOODMAN—A woodman in its common acceptation, signifies a hunter. Cf:—"You Polydore have proved best woodman, and art master of the feast".—SHAKESPEARE. The word now implies a '*tree-feller*'. Here apparently used in the sense of one who supplies firewood. '*Shall prevail*'=Shall be heard there.

245. SMITH—The term *smith*, was applied to all trades which called for the use of the hammer. It means one who *smiteth*, or beats, and is in fact a corruption of '*smiteth*.' Thus we have the gold-smith, the silver-smith, the white-smith, the lock-smith, and the black-smith, to which last, as the most sturdy of all the smiters, the name of "*smith*" is now almost wholly confined so much so, that unless we prefix a word to distinguish the others, we understand by a smith a black-smith as he who (*par excellence*) *smiteth* on the anvil. HOARE'S *English Roots*. Archbishop Trenchard takes this word to mean "the man who smites," but there is reason to believe that the relationship between '*smith*' and '*smite*' is not an immediate one. It seems rather to belong to the same root as '*smooth*'.—SMITH'S *Sp. of E. Lit.* In the time of Wicliffe *smith* and *carpenter* were synonymous. "Where this is not a *smith* either a carpentre the some of marea."

'*Dusky brow shall clear*'—i.e. Shall wipe out the sweat from his blackened forehead.—Here *brow* is called '*dusky*' (i.e.) partially black (from smoke) or on account of its being covered with '*soot*' or particles of dust and coal. '*Dusky*,' is the adj. of '*dusk*' which though in many cases almost synonymous with twilight, is, like the Latin adj. *fuscus*, *sub fuscus*, applied to the complexion of the inhabitants of the torrid zone. Ger. *duster*, tending to darkness. *Brow* is in the obj. case governed by the active verb '*shall clear*'.

Relax his ponderous strength, and lean to hear ;
 The host himself no longer shall be found
 Careful to see the mantling bliss go round ;
 Nor the coy maid, half willing to be prest,
 Shall kiss the cup to pass it to the rest.

250

246 **STRENGTH**.—Literally that which *stringeth* or maketh one *strong*, which is the past participle of the verb to *'string'*. Hence a *strong* man is, a man well *strung*. This word is apparently used for that which is wielded by strength, viz. sledge hammer. At least '*ponderous*' is more applicable to '*hammer*' than to '*strength*.' Lat. *pendo*, I weigh, and *pondus*, a weight—primarily means *heavy*, here strongly impulsive. 'The smith shall no more cease wielding his heavy hammer, and lean on it to listen to the news of the day,' or secondly when '*ponderous*' is taken in the sense of *forcible*.—'The smith shall no more take rest, leaning on his heavy hammer to hear the news of the day.' However, the meaning of the line is really the same in both cases. **Relax**.—The infinitive of the verb, the sign *to* being omitted. 'The smith shall relax &c.'—Where "*shall relax*" is an active verb governing '*strength*' in the obj. case and agreeing with its nom. case '*smith*'.—Der. Lat. *re* and *lavo*, I loose. 'Relax his ponderous strength,' = Suspend his hard labour or to sit at his ease. '*Lean to hear*'—Bend forward to hear ; pause to listen to the narratives as told by barber and woodman. Cf.—Wordsworth's exquisite lines of a far other listening :—

"And she shall lean her ear

In many a secret place

Where rivulets dance their wryward round, &c."

247. **HOST**.—Landlord or inn-keeper. The pron. *himself* adds emphasis to '*host*'. The sense is :—'Even the host shall no longer be found careful, &c.' The host would, of course, be the last to disappear from the scene.

248. 'Careful to see &c.—round ;' i. α.—Attentively watching the cup filled with frothy ale, going round all the parties. '*Mantling bliss*'—This seems to refer to the foaming cup ; and the ale is called '*bliss*' because it exhilarates and makes cheerful the man who drinks. When a vessel is filled with ale, a good deal of froth gathers on the surface, and runs down the sides of the vessel. This accounts for the term '*mantling*'. See further notes on the word '*mantling*' in line 132. Cf. Pope :—"And the brain dances to *mantling* bowl." *Bliss* is derived from the verb to '*bless*,' which comes from Saxon *blihsian*, to make *blithe*.—Here Abstract for Concrete, i. e., for the ale.

249. **COY MAID**.—The bashful barmaid. "In drinking toasts, the ladies have a modest custom of excusing themselves, which is elegantly described here."—PERCY. The word '*coy*' has a shade of meaning, that the backwardness is assumed rather than real, at the same time that it is rather pleasing. Der. Lat. *quietus*, quiet, because a virgin lady is generally seen to live a *quiet* life, and Fr. '*coy*' or '*quoy*.'

"Jason is as *coy* as is a maid

He looketh piteously, but nought he said."—CHAUCER.

"Hence with denial vain and *coy* excuse."—MILTON.

The maid here referred to is the maid servant of the inn. 'Half willing to be prest,'—i. e. She rather likes that she would be solicited earnestly to kiss the cup or drink a little.

250. Take the first sip, before handing it to others to drink. Cf. Ben Jonson's well-known line :—"Or leave a kiss but in the cup, &c." It was

A CONTRAST BETWEEN THE SIMPLE BLESSINGS OF THE POOR AND THE BARREN
SPLENDOUR OF THE RICH.

Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train;
To me more dear, congenial to my heart,

also a Greek custom. See Bekker's *Charicles*, Sc. II. Cf. also Scott's *Mar. Cant.* v. 12 in Lady Heron's song about Lochinvar:—

"The bride kissed the goblet, the knight quaffed it up."

This is a picture of an English, not of an Irish village public-house. The quietness, sweetness, and cleanliness, are the characteristics of a pretty, road side inn, or of some rural public-house which the poet had visited in his country rambles or excursions. Moreover, *nut-brown-ale* is not a beverage generally sold in an Irish public house.—McLEOD.

A CONTRAST BETWEEN THE SIMPLE BLESSINGS OF THE POOR AND THE BARREN
SPLENDOUR OF THE RICH.

251. Most editions end this line with a comma; incorrectly, on the principle that a transitive verb should not be separated from its object.

251-54. '*Let the rich deride, &c.*':—The two sentences in lines 251-52 are adverbial sentences (of concession) to the contracted principal sentence in lines 253 and 254, *let* having the same meaning as *though*. The construction of lines 251-55 is:—'Yes! one native charm i.e., one simple natural beauty (is) to me more dear, (is more) congenial to my heart, i.e., more agreeable to my feelings than all the gloss of art (is), *though* the rich deride i.e., may indeed laugh at *and* the proud disdain these simple blessings of the lowly train.'

It may be here remarked that the original meaning of '*though*' is *let* or *grant*, it being derived from the A.S. *thaþ*, *thauþ* or *thof*, the imperative of *thanan*, to allow, permit, grant.

'*Yes*'—The force of '*yes*' is, *I care not*. As if answering some imaginary objector, who asks, "But are these pleasures really of any value, in spite of the derision of the rich and the disdain of the 'proud'?" '*Rich*,' means the whole class of *rich* men, hence plural. *DERIDE*—Lat. *de* and *rideo*, I laugh down, Lit., to laugh down one. *DISDAIN*—Lat. *dis*, asunder and *dignor*, to think worthy. To consider beneath notice or care or regard. Cf. it with the form *deign*. Here *rich* and '*proud*' are used as nouns governed by the active verb '*let*' in the obj. case. *Deride* and *disdain* are in the inf. mood.

252. '*The simple—train*':—These artless or innocent pleasures of the humble villagers. *SIMPLE*—Lat. *sine*, without and *plica*, a fold—without duplicity. *TRAIN*—Simply used for a collection of people, and can not be pressed into any special meaning. Cf. l. 320, "*gorgeous train*," and lines 17 and 337.

253. *Heart*—Is frequently used in English for the feelings, as the head is put for the intellect.

Dear and *congenial*, are attributives of '*charm*.'

254. *One* is emphatic and is used in contradistinction to '*all*.' '*Native charm*'—A pleasure that is natural, that is produced by nature, not conjured up by art.—Der. Lat. *natus*, to be born. Here the word *native* = inborn or natural, opposed to '*artificial*' or '*gloss of art*.'—Cf. SHAKES., *King John*, Act III. Sc. 4:—

"But now will canker sorrow eat my bud,
And chase the native beauty from his cheek,"

253-54. Observe the link of connection is omitted. The clause is slightly arrestive, and therefore '*but*' is the proper word to supply. '*Gloss*

One native charm, than all the gloss of art ;
 Spontaneous joys, where Nature has its play, 255
 The soul adopts, and owns their first born sway ;
 Lightly they frolic o'er the vacant mind,
 Unenvied, unmolested, unconfin'd.

of art—External brilliancy of splendour produced by art, artificial splendour. The term *'gloss'* denotes that the splendour referred to is not really valuable. It is attractive to the eye, but not productive of true happiness. The word *'gloss'* is probably from the same root as *'glass'*. This *'gloss'* is quite distinct from the *gloss* which means an explanatory note. Compare Ger. *glänzen*=to shine, glitter, Gr. *glossa*=an obsolete or foreign word that requires explanation, allied to the English word *'gloze'*. The word strictly =brightness or lustre—so especially in a bad sense, mere external polish or show.

255-56. The poet now proceeds to explain what he means by *'native- charms.'*

255. Joys proceeding from natural feelings are not kept under restraint' SPONTANEOUS—Lat. *sponte*, of free will, abl. of a noun *spontis*, perhaps=Sans-
 ३=own and *panth*, (पण्ठ) to go. -Proceeding from natural feeling, temperament, or disposition. 'Where Nature has its play,'—Where Nature is at liberty ; where action is not restrained by the artificial rules of society ; where Nature can show itself to effect or advantage. '*Joys*' is in the obj. case governed by the trans. verb '*adopts*' in the next line. The cons. of lls. 255-56 is :—'Where nature has its play, the soul adopts spontaneous joys, and owns their first-born sway ;'

256. ADOPTS—Lat. *ad* and *opto*, I desire.—Selects and takes. '*Owne*'—Admits ; confesses. 'And owns their first born sway ;'—The first impression on the soul are from those things and feelings that are natural, so the sway or influence of spontaneous joys is *first-born*, and the soul acknowledges this first-born sway, (i.e.,) continues to receive impressions from spontaneous joys. The appropriateness of '*first born*' may be justified thus :—What is natural, must always precede what is *artificial*.—The first is the prototype of the second. Some are of opinion that there is a double meaning in the expression :—firstly that of precedence in order of time ; and secondly that of superior right which belongs to the first-born, i.e., the eldest child, as the Law of Primogeniture is acknowledged in England. Soul—It would be interesting to obtain the certain derivation of this word. Junius suggests that it is an elegant compound from *viv*=I live and '*vale*'=a well or fountain. It would thus denote 'the well of life.'

257. 'Lightly they frolic &c.'—The joys of the proud and rich proceeding from the '*gloss of art*' leave behind them some pang or trouble sting heavily on the mind after the joys are fled, but the spontaneous joys of the lowly train play on the mind lightly and leave nothing behind them for the mind to brood upon. '*They*'—i. e., spontaneous joys. '*Vacant mind*'—The mind free from cares or troubles. The same expression occurs in verse 122 which compare, and see notes thereon. '*Vacant*' is used here in no bad sense.

158. '*Unenvied, unmolested and unconfin'd.*'—Adjectives referring to *they* ; that is, *joys* in l. 225. The alliteration or repetition of the prefix '*un*' as in this line is exceedingly common, especially with Shakespeare and Milton :—

But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth array'd,—

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- (1). "Unhouselled, unappointed, unaneled."—SHAKESPEARE.
- (2). "Comes unprevented, unimplored, unsought."—MILTON.
- (3). "Unrespected, unpitied, unreploved."—Do.
- (4). "Unwept, unhonored, and unsung."—SCOTT.

259. Irregular sentence. *Pomp* and *masquerade* are placed absolutely at the head of the sentence, instead of being governed by the preposition 'in.'—MORELL, '*Long pomp*'—In one word, *Cavalcade*—This seems to mean grand entertainments extending over several hours, so that they exhaust those that attend them. '*Long*' i. e., at length, lasting long. *POMP*—Fr. *pompe*, fr. *pempo*, Lat. *pompa*, Eng. *pump*, *pumpkin*, bomb, bombast, are all connected. The radical notion seems to be *swelling*. Others say that it is 'long drawn out.' So of water through the pump. *Pompa* was at first a 'procession marked with splendour, a Roman triumph. Cf. MACAULAY, *Prophecy of Cypys*, XXX. 3. It is there used of any splendour. 'Here it is used in its modern sense of *state parade*. Cf. "Feasts, pomps and vain glories."—MILTON'S *Sam. Agon*. Also THOMSON'S *Seasons*, *Spring*, v. 73 :—"Wafts all the pomp of life into your ports, &c." See notes *ante*, l. 66. Also further notes on the word in l. 75 of the *Essay on Criticism*.

MASQUERADE—From Fr. *masquer*, to put on a mask—Apparently refers to the festivities of the nocturnal assembly of persons wearing *masks* (or मुखमार्क) to amuse themselves in disguise, with dancing, conversation and other diversions. Others derive it from Arabic *maskharat*, buffoon, fool, any thing ridiculous, from *sakhira*, to ridicule. "He [Goldsmith] was particularly fond of masquerades which were then exceedingly popular and got up at Ranelagh with great expense and magnificence."—IRVING. See *Spectator* Nos. 8 and 14—"From the restoration onwards masquerades were extremely popular. They were suppressed by law in 1724 but presently revived with the connivance of the Government. See Fielding's novels *passim*. A correspondent of the *Spectator* signing his name, "T. B." thus writes of it:—"This irregular assembly is composed of criminals too considerable for the animadversions of our society. I mean, Sir, the Midnight Mask, which as of late been frequently held in one of the most conspicuous parts of the town, and which I hear will be continued with additions and improvements, &c."

259-82. Observe the change of construction in these lines. As the sentence stands, there is no verb, to which '*pomp*' and '*masquerade*' can be the nominative. Properly speaking, they are governed by *in* in l. 261, and the word *these* is redundant, for it stands for '*pomp*' and '*masquerade*.' The regular cons. therefore would be :—"But ere triflers obtain half their wish, the toiling pleasure sickens into pain, in the long pomp and in the midnight masquerade, [though] arrayed with all the freaks of wanton wealth." Or we might begin the sentence with 'the toiling pleasure.....pain,' as it is the principal clause.

260. With all the foolish fancies that the extravagantly rich can only indulge, '*Wealth*'—Abs. for concrete—the wealthy people, who are termed '*wanton*'. Because they so frequently change their manner of dress and luxurious modes of living. '*Array'd*', refers to *pomp* and *masquerade*, &c. *WANTON*—Sans, *van*, to desire. Literally ill-trained.—Luxurious, trifling. In connection with *freaks* the latter is perhaps the better meaning ; Cf. also *triflers* in l. 261.

In these, ere triflers half their wish obtain,
 The toiling pleasure sickens into pain;
 And, e'en while fashion's brightest arts decoy,
 The heart distrusting asks, if this be joy.

261. '*In these*'—Supply the ellipsis '*pleasures*' after '*these*'. *In these*—Is to be connected with '*sickens into pain*'. '*Triflers*'—Are those light-headed persons that engage in these pursuits. *Ere*—Before. *Ere* is derived from the A.S. *aer*, first, before. The word '*early*' is from the same root.

262. The so-called pleasure, from the toil and weariness and consequent heart-sickness of its votaries, becomes a real pain. '*Toiling pleasure*'—An example of Antithesis. '*Toiling*' is a present participle, used as an adj.; hence, sometimes called a participial adjective. '*Toil*' and '*pleasure*' are strongly opposed to each other, and a startling effect is produced by describing *pleasure* as '*toiling pleasure*'—It means this:—Pleasure that requires toil to keep it up. The poet evidently here refers to such pleasures as dances &c., which require exertion, and therefore exhaust persons, in as much as the '*toiling pleasure*' gives rise not only to prostration of spirits but also to vexation, before the sons of pleasure obtain half the enjoyment they expected. '*Into*' denotes the change of a thing from one state to another.

263. '*E'en while fashion's &c.*'—Even while the most pompous pleasures in fashion lure them with most enticing enjoyments, they can not feel convinced in their hearts, that such enjoyments will afford them happiness and doubt if they be joy. '*E'en*'—The force of this word in this place is '*not only but also*'. Decoy—[Compounded of *de* and *coy*. Lat. *quietus* and Fr. *coy* or *quoy*] Originally to quiet, soothe.—Hence to ensnare, entice &c.

264. '*If this be joy*'—This is an indirect, not a direct question, and therefore should not be followed by a note of interrogation, which some editions have. A noun clause, the object after '*asks*'. Mr. McLeod in his Edition of the *Des. Vill.* treats the substantive verb '*be*' in this verse as in the indicative mood, and accordingly he conjugates it in its ancient form thus:—

Singular	Plural	Singular	Plural
1. I be	We be	3. He be or beeth	They be.
2. Thou beest	Ye be		

Now this is very unsatisfactory. A statement is made but nothing is proved. It is true that in very early English the form '*be*' was sometimes used in the indicative as it still is by the common people of Somerset and Devon. But how is the '*if*' to be accounted for? McLeod seems to regard the question '*if this be joy*' as equivalent to '*is this joy*'? But these expressions are not equivalent. In questions terminating in a conditional sentence there is evidently an ellipsis, which we may fill up by '*say*' or '*to say*' or '*tell me*' or '*to tell me*'. Thus the heart asks '*say if this be joy*' that is '*say [that this is joy]*' if it be joy a very doubtful circumstance. Hence it appears that '*be*' is in the subjunctive not the indicative. [Subjunctive or conditional mood implies not only contingency, doubt, but also a condition. It is therefore necessary for a verb to be in the subjunctive mood that not only its form but also its sense must be conditional, and should express either contingency or doubt—as opposed to the indicative which sometimes resembles it in form only—e. g. Supposing a man has found a coin, which he believes to be gold, he may say "I will ask Mr.—if this is gold," i. e. I will ask Mr.—to say that this is gold, if it is gold as I believe and hope it is. Here the verb is put in the indicative because *doubt* is not expressed by the

And shouting Folly hails them from her shore ; 270
 Hoards e'en beyond the miser's wish abound,
 And rich men flock from all the world around.
 Yet count our gains. This wealth is but a name

those ships with shouts of joy.—(Goldsmith entertained the opinion that extension of commerce at the expense of indigenous cultivations is an evil to the country, and to be deplored as a calamity, not to be reckoned as a prosperity.)

The metaphor is thus explained :—The bosom of the ocean actually swells when a ship 'ploughs the deep,' and the poet represents the ocean swelling as it were with the proud thought of bearing such precious metals on its bosom. *Proud*, is an adverb, but the adjective form is used "because it is intended to express rather the quality of the agent as seen in the act, than the quality of the act itself." 'Magnesia feels smooth.' 'She looks pretty.' 'He arrived safe' are familiar examples of this sort of adverbs. '*Proud*'—In construction an adjective agreeing with tide, though in sense adverbial, to be taken with '*swells*.' 'With loads of &c.—ore,'—Complement to '*proud*.' See further notes on the word in *Table Talk*. *Tide*—For sea or ocean (Metonymy). '*Freighted ore*'—Precious metals. The term *freighted* is here used in a way that is very unusual at present, if not altogether obsolete. We do not now say that the cargo is freighted, but that the ship is freighted with the cargo. Compare CRABBE'S *Village*, l. 102:—"To show the freighted pinnacle where to land." *Ore*—Originally mines—here poetically used for gold and silver. The poet seems to allude to the export of manufactured iron which brought, and still brings much wealth into the country.

'*Shouting Folly*'—Folly an abstract noun is here personified, and is used for the Concrete, i. e., The foolish people as Goldsmith styles them who welcome in a vessel returned with gold or silver.

'*Them*'—Stands for '*loads*'. *Her* refers to *splendid land*. *Shouting* i. e., with joy. '*Hail*'—See its different parts of speech.

Hail (n.)—Frozen rain called hailstones.

„ a salutation (written also *hale*).

(a.) Healthy ditto

(v.) To pour down as hail.

To salute ; welcome as in this place.

(Intj.) An exclamation of salutation.

271-72. '*Beyond*'—Note the force of this word here :—Above, surpassing. There are treasures even greater than the miser desires, and these induce rich men to come from all parts of the world. *Miser*—It is worth noticing that *miser* is a Latin word, meaning *wretched*, *miserable*, and that people, by giving the name *miser* to one who is inordinately fond of money, have as it were agreed that such a person is pre-eminently wretched. It is usually applied, as in the text, to one that has means but denies himself the comforts and conveniences of life. The words *miser*, *misery*, and *miserable* have reversed their uses. *Miser* formerly meant simply a wretched person, but now a covetous one ; *misery* meant covetousness, now it means *wretchedness* ; *miserable* meant covetous, but now, wretched.

273. '*Yet*'—The force of this word here is 'in spite of' or 'notwithstanding' all this apparent gain through traffic.' '*Count our gains*'—Consider what we gained by this importation of precious metals. '*Count*'—Is the imperative. '*Our*'—Refers to Englishmen, the people of the country. 'This wealth is but a name'—The gold so fondly welcomed is practically of no benefit or good to the people : the reason being given in the next line.

That leaves our useful products still the same.
 Not so the loss. The man of wealth and pride 275
 Takes up a space that many poor supplied;
 Space for his lake, his park's extended bounds,
 Space for his horses, equipage, and hounds :
 The robe that wraps his limbs in silken sloth
 Has robb'd the neighbouring fields of half their growth ; 280

274. That does not increase the cultivation of the articles needful to the subsistence and comfort of the inhabitants. This is an Adj. Sent. qualifying the subject 'wealth.' That is the relative and expresses reason.

275. 'Not so the loss.'—i. e., the loss is not nominal but real.

275-76. The link of connection is omitted. Having observed in the preceding line that the gain is very little, the poet goes on to say that the loss is not insignificant like the gain, *but* very great ; *for* the rich man occupies all lands, that many poor men dwell upon ; his lake, his park, stable, &c., occupy much lands which was before very carefully cultivated ; his mulberry plantations occupy the fields that used to produce the needful articles.—In other words one rich man has dispossessed many poor and thus the country has lost by the change.

"But the poet forgets that every rich man who is not a miser employs, directly or indirectly, a large number of poor persons, and by this means they probably derive a greater benefit from his wealth than they could in any other manner. It does not by any means follow that poor men are poor in proportion as rich men are rich. The converse can be proved to be the case." 'Of wealth'—Adj. ph.=wealthy. The figure *Periphrasis* is used here.—[It is a figure of Rhetoric signifying the use of more words than are necessary to express the idea, or which expresses the sense of one word in many] 'The man of wealth'—Alluding to General Napier who on buying the estate of Lissoy extended his park to a circuit of nine miles.—In *The Traveller* we have :—

"Opulence her grandeur to maintain,
 Lead stern depopulation in her train,
 And o'er fields, where scattered hamlets rose
 In barren solitary pomp repose"

'That many poor supplied'—Adj. Sent. qualifying 'space.' 'Poor'—Obj. to 'supplied'

276. Compare, HORACE, *Ode 2, XV*. Where the poet makes identically the same complaint, that the rich man's palaces, ponds and pleasure-grounds are occupying lands once productive and useful. Some read this line.—"Takes up a place &c."

277-78. These two lines are explanatory of 'space' in line 276. 'Space' in l. 277 and 'space' in l. 278; case in apposition with 'space' in 276. *Bounds, equipage and hounds*, governed by 'for' und. (See note on line 37.) 'Space for his horses'—The whole expression is equivalent to one word—'*paddock*' (itself a dimn. noun) an enclosure where horses are let to graze. 'Park'—A large piece of ground in which wild beasts of chase are enclosed ; but here the word is used apparently in the sense of pleasure-ground, a piece of ground adjoining a gentleman's house in the country or villa, and laid out with winding walks, &c. The name is also applied to ornamental grounds, as the '*People's Park*.'

278. '*Equipage*'—Literally, 'furniture or outfit of any sort. So here especially, carriages and retinue, often now for a carriage simply.

278 80. '*The robe—has robbed*,' looks too much like an intended pun.

His seat, where solitary sports are seen,
Indignant spurns the cottage from the green :

'Horses'—"The horse is supposed to have been so named from his obedience and tractableness, the obsolete Saxon word *hyrsian*, signifying to obey." Another derivation is :—"Horse" is a Saxon word (*hors*), and the animal so called was the ensign on the banner of the first Saxon invaders of Britain, the chief of whom was himself called Horsa, from his banner." 'Equipage'—"This word is derived from the verb '*to equip*'—which probably at first denoted to accoutre a horse, from Lat. *equus*, a horse. It is easy to account for its extended application. Even yet, however, the *equipage* of a vessel sounds harsh in a classic ear. *Equip* has been also derived from *ship*."—CHAMBERS, *Etymology*.

278. One edition incorrectly reads :—

"Space for his horse, his equipage and hounds."

279. '*Silken sloth*'—Referring to the luxuriousness and costliness of the rich man's dress. Every rich man, however, is not slothful ; probably the slothful rich man is the exception rather than the rule. It is supposed by some that *silken* means *made of silk* and that in order to obtain his silk-dress, silk-worms are reared, and consequently mulberry trees are planted, and that the plantations of mulberry trees prevent the cultivation of needful crops. By the figure Zeugma '*silken*' refers to '*robe*' and not to '*sloth*,' though placed nearer to it. (Zeugma is a figure of Grammar by which an adjective or verb, which agrees with a nearer word is, by way of supplement, referred also to another more remote.)—This is also an instance of what the Grammarians call the Transferred Epithet—a figure by which the epithet is shifted from its proper subject to some allied subject or circumstance. The word *silken* may however, be supposed to have a figurative meaning, *soft, tender, luxurious, pampered* ; and accordingly the meaning of the line will be (1.) The silken robe that wraps his limbs in sloth and (2.) The rich robe that wraps his limbs in pampered sloth. The adj. *silken* is now obsolete except in poetry. There were formerly a large number of adjectives in English formed by the addition of '*en*' to substantives of which a few as *wooden, golden* are still in use, but the great majority are quite obsolete.—See TRENCH'S *Past and Present*, p.p. 158-160.

280. The meaning of the line probably is :—And in order to supply him with his gaudy dress the value of half the produce of the neighbouring fields is sent away to France or Italy. Compare with this verse, 40.

Lines 279-282, however understood, falsely describe an English gentleman. Goldsmith's exaggerated views of the danger of luxury led him to say much that is absurd and false.

281-82. 'His seat indignant spurns &c.'—Mark the full force of the expression. Literally, it anger kicks the cottage from the green. '*His seat*'—His country seat or villa. '*Solitary sports*'—The '*sports*' are said to be '*solitary*,' because only a few took part in them, whereas all the village people used to join them formerly. But sports are not always "*solitary*" in the Squire's Park. See the Introduction to *The Princess*, &c. Here the '*sports*' refer to '*dance, shooting game, or fishing*.'—The meaning of the couplet is :—To make room for his mansion, round which lonely sports or diversions are pursued, he indignantly necessitates or orders the removal of the poor man's cottage from the green fields. '*Indignant*'—Is the adverb here, meaning affected with anger and disdain ; contemptuously. A transference to the house of the feelings of its owner. Of :—

"He strides indignant and with haughty cries,

To single fight the fairy prince defies."

Also 'the proud tide,' l. 269.

Around the world each needful product flies,
 For all the luxuries the world supplies ;
 While thus the land adorn'd for pleasure all, . 285
 In barren splendour feebly waits the fall.

THE POOR ARE DRIVEN FROM THEIR RURAL HOMES.

As some fair female unadorn'd and plain,

SPURNS—Literally drives away or kicks with the foot; Goth. *spur*, the foot, hence, according to some, a *spur*. From the same root, Ger. *spüren* and Sax. *spyrrian*, to trace by the footstep. CHAMBERS, *Etymology*. See notes on l. 106.

283. He seems to mean that the country does not keep back the amount of its own products that is needed for its own consumption, but exports and barter away what is necessary it should retain for what is altogether superfluous.

283-84. The two lines may be connected in sense:—The necessary productions of the country are exported to import foreign luxuries. 'For' expresses *purpose*, i.e., to be exchanged for. 'Luxuries'—Things calculated to give comfort and ease to the mind. Der. Lat. *luxus*=excess, and *luxuri*, to live luxuriously, to riot. See notes on l. 385. 'Supplies'—Is an active verb governing the relative *which* und. in the obj. case.

285-86—The cons. is :—'While the land thus adorn'd entirely for pleasure feebly waits its fall in barren splendour.' Thus—Adv., modifying *adorn'd*. 'All'—(Adv.) Meaning wholly, or entirely. *Adorn'd*—Made to look beautiful. Lat. *ad*, to, *orno*, I decorate—Is a past part. referring to 'land'. 'Feebly'—The land is said to await its doom 'feebly' because 'luxury' undermines everything. 'Adorn'd for pleasure all'—i. e., set out with parks and mansions, &c., all of which are designed for the enjoyment of the few. These two lines are punctuated in two ways :—(1) by placing the comma after and (2) before the word 'all,' and it would be better to punctuate them by placing it after, rather than before—for the second punctuation quite alters the syntax, though the general meaning remains the same.—The meaning is:—While the country is thus everywhere made splendid by the luxury and magnificence of the great, this splendour is really but a show, destruction is silently approaching the enfeebled country—in other words, although the country is full of splendour, but that splendour unproductive of anything that can contribute to its strength, remains feeble and in that feeble state waits its fall, (i. e.) to sink into obscurity and insignificance. Speaking of the decline of a luxurious state, Goldsmith says in *The Citizen of the World* :—"They preserved the insolence of wealth, without a power to support it; and preserved in being luxurious while contemptible from poverty." 'Barren'—Sax. *bar*, not prolific; unfruitful; sterile;—here *useless*.—Its antonyms are :—*Fertile, fruitful*, &c. Metaphorically a woman is said to be *barren* when she is unproductive of children—The economical sense. 'The fall'—Compare the force of 'the fall' as compared with 'its fall'.

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287. 'As some fair female &c.'—This is a Simile, the country being likened to a fair female, its native strength to the natural charms of youth, the splendour of luxury to the gaudy dress which the female puts on when her natural charms are gone.—'The Simile is quite in Homeric style. Beginning as a secondary sentence with 'as' (one of the signs of Comparison), the sentence emerges (in line 298) into a Principal one, and the comparison, instead of hinging on 'as' and

Secure to please while youth confirms her reign,
 Slight's every borrow'd charm that dress supplies,
 Nor shares with art the triumph of her eyes ;

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'slights,' is carried over to the new sentence.—'Thus fares &c.'...MORELL'S *Poet R. B.* "The word 'female' must have had, in Goldsmith's days none of the police-report peculiarity which it now enjoys."—MORELL. Thomson describes *Lavinia* as :—

Veiled in a simple robe, their best attire,
 Beyond the pomp of dress ; for loveliness
 Needs not the foreign aid of ornament,
 But is when unadorn'd, adorn'd the most."

Milton has also the same sentiment :—

"The genial angel to our sire
 Brought her, in naked beauty more adorned,
 More lovely than Pandora, whom the gods
 Endowed with all their gifts."

Compare also Scott's *Bridal of Triermann*, Canto II. St. IV. lls. 9-16.—

'Unadorn'd and plain'—Both these attributives express the same idea : simple, natural.—Simple in her manners and dress. These are opposed to the term 'gaudy'. The modern sense of the word *plain* is 'ugly,' 'ill-favoured,' the opposite of 'good-looking.'

287-89. As some handsome lady, who, though without any ornament and unaffected, is sure to please those that see her, in other words she is able to captivate their hearts, so long she is young and retains her natural beauty.

288. Adjectival Sent., qualifying the Princ. Subj. 'female.' SECURE—Sure, certain. The old meaning of the word is without care, careless, when the difference between *safe* and *secure* was more marked than now. *Safe* means free from danger, and in this sense a man might be *secure* (i.e., free from care through ignorance of an impending danger), although he might be far from *safe*. Ben Jonson writes :—"Men may *securely* sin, but *safely* never." Also Matt. XXVIII. 14 :—

"And if this come to the governor's ears, we will persuade him and *secure* you." This word is of the same origin as 'sure'. See further notes on the word in *The Essay on Criticism*, l. 183. 'Secure to please' i.e., of pleasing. Cf. Note l. 145.

'Please' Sc. others. REIGN—Here in its secondary sense—Dominion over men's hearts. "This is now in the abstract what 'kingdom' was in the concrete, but there was no such distinction once between them."—TRENCH. 'While youth confirms her reign,'—While youth supports her power (i. e. to please).

289. 'Slight's every borrow'd charm'—i. e. Trifles every artificial beauty. SLIGHTS—Is derived from an A.S. word, to strike, to slay, and is thus formed *slay*, *slayed*, or *sleyed*, *sleit*, *sleight* or *slight*. Hence to *slight* is to strike down ; to cast off as worthless ; to neglect.

290. 'Nor shares with art &c.';—Her eyes in youth having sufficient charms of their own to conquer the hearts of men, she does not take any aid from dress or other ornaments of art to triumph. Many admire her ; yet she is not indebted to any artificial means for their admiration, but to the charms which Nature has given her. The purport of the sent. is :—Nor allows any artificial means to make her eyes look more beautiful than they are by nature. The poet alludes to the practice of some women to paint their eye-brows and eye-lashes, as is the fashion with the Mahomedan ladies in this country. 'Triumph of her eyes'—i.e., by oblique looks of her eyes. (कटाक्ष दृष्टि). We find the same idea in *She stoops to Conquer*, where Mrs. Hardcastle says to Miss Neville, who is importunate to get her jewels,—“Consult your glass, my dear,

But when those charms are past, for charms are frail,
 When time advances, and when lovers fail,
 She then shines forth, solicitous to bless,
 In all the glaring impotence of dress.

and then see if, with such a pair of eyes, you want any better sparklers (jewels)." Indeed the scene from which this is quoted (Act 'II) is lines 287-94 in another form. TRIUMPH—Gr. *Thriambos*—A procession in honour of Bacchus. The history of the word is this:—"In Rome the general was allowed to enter the city crowned with a wreath of laurel, bearing a sceptre in one hand, and a branch of laurel in the other, riding in a circular chasiot, of a peculiar form, drawn by four horses. He was preceded by the senate and magistrates, musicians, the spoils, the captives in fetters, &c, and followed by his army on foot in marching order. The procession advanced in this manner to the Capitoline Hill, where sacrifices were offered, and the victorious commander entertained with a public feast."—TRENCH. See notes on the word in the *Es. on Crit.*, lls. 189, 512.

291. 'Are past'—Have passed away as she has grown older. CHARMS—The word is used here in the sense of that which delights and attracts men to it. See notes on line 31. 'For charms are frail,'—This sentence is parenthetical, and gives the reason why charms decay. It is therefore an Adv. Sent. to the last "when those charms are past," which is itself an Adv. Sent. to the Princ. Sent. 'she then shines forth &c.'—The meaning of the line is:—But when those charms no longer exist (for charms soon decay), she then has recourse to artificial attractions or charms. Comp *Prov.* XXXI. 30:—"Favour is deceitful, and beauty is vain." See note on 'frail,' *passim*; here meaning 'transient,' 'fading'.

292. This line is simply explanatory of the preceding.—'But when she advances in years and fails to excite admiration, then she has recourse to the charms that dress supplies 'When lovers fail,'—When she has no lovers. 'Fail'—Here means, *are wanting*.

293-94. The cons. is.—'She then solicitous to bless, shines forth &c.'—The meaning is, as she is most anxious to prosper, she then dresses herself as gaily as she can. 'Bless'—To excite admiration and so to confer pleasure, i.e., to make some man happy by becoming his wife. 'Solicitous'—An adjective referring to 'she.' *Solicitous to bless*,—Anxious that her conscious effort to charm should be successful. Observe the phrase "in all the glaring—dress" is to be connected with 'shines forth'—meaning—she puts on all her finery, being anxious to attract as much attention or admiration once gained by her natural beauty. The mere striking the toilette, the more glaring is the impossibility that it can ever restore to her the power to charm. 'Impotence of dress'—The term 'impotence' is used, because the charms that dress can give, are 'weak' when compared to 'natural charms.' Der, Lat. *in*, privative and *potens*, power—Want of power to produce a thing. The word here has some of its original meaning, *want of restraint*. It is sometimes opposed to 'manliness'; see notes on the word in the *Es. on Crit.*, l. 583. The following from J. P. Richter's *Levana* give Goldsmith's idea in 'a slightly different form.' "No man can with sufficient liveliness, place himself in the position of a beautiful woman, who carrying her nose, her eyes, her figure, her complexion, as sparkling jewels, through the streets, blinds one eye after another with her dazzling brilliance." The epithet 'glaring' properly belongs to 'dress.' The word 'glare' is akin to Lat. 'charms' and Ek. 'dear.'

Thus fares the land by luxury betray'd : 295
 In nature's simplest charms at first array'd,
 But verging to decline, its splendours rise,
 Its vistas strike, its palaces surprise ;
 While, scourg'd by famine from the smiling land,
 The mournful peasant leads his humble band, 300
 And while he sinks, without one arm to save,
 The country blooms—a garden and a grave.

295-96. 'Thus fares the land &c.'—This is another member of comparison—meaning, such is the condition of the country which is treacherously ruined by luxury, though it was at first adorned with all charms of nature, when its people lived in primitive simplicity. See notes on l. 55. The country is here said to be betrayed by luxury, because people are deceived by it. Believing it to be good they adopt it and are ruined. '*Betray'd*' and '*array'd*'—Parts, to '*land*'.

296. An Adj. Sent., qualifying the Princ. Subject '*land*' in line 295.

par
imp

decline, then magnificent buildings appear in view, its fine avenues imp with their beauty, and its noble mansions astonish men by their splendour. Vistas—*Vista* is an Italian word—a view, or prospect, from Lat. *video*, I see. Originally, views, sights, &c.—A view in prospect through an avenue as between rows of trees ; so sometimes the avenue itself. '*Strike*'—Please the mind. '*Verging*'—As it verges, or 'moves with a downward tendency.' Lat. *vergo*, I tend.—Bending towards. '*Its splendours*'—The growth of luxury and ostentation being a sign of weakness and increasing decay. '*Palaces*'—See notes on the word *passim*.

298. SURPRISE—Rise suddenly to the view.

299. '*Scourg'd by famine*'—Adj. phrase qualifying '*peasant*.' '*Scourg'd* &c.'—"Driven out by the scourge, or torments of hunger, from the land which his own labour had made fertile and lovely."—SANKEY. Der. Lat. *ex*, out and *corium*=leather, fr. *corrigia*, a shoe-tie, a rein. Literally, to strike with a strap or whip.—Here used in its metaphorical sense ; afflicted. Note the apparent contradiction in 'by famine from the smiling land.' It is the poor that suffer from famine, and the land smiles only as far as the rich are concerned.

300. 'Leads his humble band,'=Emigrates with his poor family. See notes on '*peasant*.' '*Band*' is here used vaguely, as '*train*' often is. Cf. l. 252.

300; &c. Compare these lines with '*The Traveller*':—

"———Have we not
 Seen opulence, her grandeur to maintain,
 Lead stern depopulation in her train,
 And over fields, where scatter'd hamlets rose,
 In barren, solitary pomp repose?"

301-302. 'Without one arm to save,'—Without a single person to help him out of his distress.—Is overwhelmed ; falls to destruction. An adv. phrase to '*sinks*.' '*Blooms*'—Flourishes. '*A garden and a grave*'—A striking example of antithesis :—in opposition to '*country*,' or Nom. case after the neuter verb '*blooms*' acting as an adjunct of manner. '*To save*'—i.e., to save him.

THE EJECTED COTTERS CAN FIND NO PLACE OF REFUGE.

Where then, ah ! where, shall poverty reside,
To 'scape the pressure of contiguous pride ?

'The country blooms'—Supply 'as'. 'A'm'—Here figuratively.—Prop or support. In Roscoe's "Nurse," p. 69. we have the following similar line, "Sinks the poor babe, without a hand to save." In this passage the country is once said to be a garden, owing to the pleasure-grounds that surround the mansions of the rich, whereas the smiling hamlets in which the peasants lived are deserted and are in ruins. They look like a grave or sepulchre, for no traces of life are to be seen there now. See the quotation from Campbell. GRAVE—"The Ger. *graben*, and once used in the sense which '*graben*' still retains. The verb to '*engrave*' has also lost the sense of 'to bury.'—TRENCH. 'Garden'—"It is probable that the words *Orchard* and *Garden* were commonly understood in the early part of the 7th century in the senses in which they now bear ; but there is nothing in their etymology to support the manner in which they have come to be distinguished. A *garden* (or *yard*, as it is still called in Scotland) means merely a piece of ground girded in or enclosed ; and an *Orchard* (properly *Ortyard*), is literally, such an enclosure for worts or herbs. At one time *Orchard* used to be written *Hortyard*, under the mistaken notion that it was derived from *hortus* (which may, however, be of the same stock)."

"He (the Poet) advances general positions respecting the happiness of society, founded on limited views of truth, and under the bias of local feelings. He contemplates only one side of the question. We must consider him as a pleader on that side which accorded with the predominant state of his heart ; and, considered in that light, he is the poetical advocate of many truths. Although Goldsmith has not examined all the points and bearings of the question suggested by the changes in society which were passing before his eyes, he has strongly and affectingly pointed out the immediate evils with which those changes were pregnant. Nor, while the picture of Auburn delights the fancy, does it make a useless appeal to our moral sentiments. It may be well sometimes that society, in the very pride and triumph of its improvement, should be taught to pause and look back upon its former steps, to count the virtues that have been lost, or the victims that have been surprised by its changes."—CAMPBELL'S *Lectures*.

303. THE EJECTED COTTERS CAN FIND NO PLACE OF REFUGE.

303-304. (a.) Where shall poverty reside—Princ. Sent.

(b.) To 'scape the pressure of contiguous pride=That it may escape &c. Adv. Sent. to (a.)

The detailed analysis is :—*Subject*, Poverty ; *Predicate*, shall reside ; *Extension of Predicate*, where (*place*), to 'scape the pressure of contiguous pride (*purpose*). 'To 'scape, &c.'—That it may escape, &c. ; an adverbial sentence expressing a purpose. The infinitive mood is often used in this way. ' ' *'Escape'*—A very common prodelision. Cf. the word '*escape-goat*,' or 'King Lear,' Act I. Sc. 4 :—"The fault would not 'scape censure."

In many words beginning with 'e,' and derived from the French, the initial vowel, which was prefixed to facilitate the pronunciation is dropped so frequently as to make the shortened form a legitimate word. Cf. The like pairs :—'*squire*' and '*esquire*,' '*stablish*' and '*establish*,' '*state*' and '*estate*,' '*spy*' and '*espy*.'—SARKEY.—This is an example of *Apharesis*, a figure by which a letter or syllable is cut off from the beginning of a word. The abbreviation '*neath*' for '*beneath*' and '*gan*' for '*began*' are common examples in poetry. '*Poverty*'—Abstract for the concrete—is equivalent to a poor man.

If to some common's fenceless limits stray'd 305
 He drives his flock to pick the scanty blade,
 Those fenceless fields the sons of wealth divide,
 And even the bare-born common is denied.

Hence the *poor* man suggested by the abstract noun *poverty* is the antecedent to 'he' in l. 306, for the abstract term can not be masculine. Der. Lat. *pauper*, poor. The meaning of the two lines is:—Under these circumstances where shall the poor man dwell, that he may escape the oppression of the rich man who lives in his neighbourhood. 'Then'—Is the conj., meaning this being the case, under these circumstances, therefore. 'Pressure'—Is used in its secondary sense. The ever extending enclosures of their prouder neighbours. *Contiguous*—Der. Lat. *con*, together, and *tango*, I touch—hence adjoining. Cf. "The mortification of *contiguous* tyranny"—*Vicar of Wakefield*. 'Pride'—Abstract for the concrete—i.e., a proud man.

305-306. 'Some common's fenceless limits'—Some common round which there was no fence. A 'common' is an enclosed piece of land, belonging to no one in particular, but *common* to all, whence its name. See further notes, *passim*. 'Fenceless'—Not surrounded by a fence but left open to all. This word is a hybrid, for *fence* is fr. Lat. *fendo*, I drive away, while 'less' is of A.S. origin. 'Fenceless limits'—A tract not divided off by hedges, &c. This has reference to the *Inclosure Acts*.—The enclosure of commons, a measure by no means always dictated by mere greed, but sometimes in the highest degree prudential and considerate, has always been an extreme popular grievance. Some 1,600 or 1,700 Inclosure Acts are said to have been passed before the beginning of the present century.—Goldsmith ignores the fact that "half a tillage stinted the plains," where the old Commons lay extended. If the enclosures were made without proper compensation to the commoners, then assuredly nothing can be more shameful. *SIBAR'D*—Wandered. Its another form is 'stray.'—See notes under line 304. Der. Lat. *extra*, outside and *vago*, I wander—Participle referring to 'he' in l. 306. Observe 'stray'd' is intrans., and we must therefore supply 'having.' Some would refer this part. here to 'flock' and that with more judgment. For the order of cons. is:—If he drives his flock (which has) strayed to some common's fenceless limits, to pick the scanty blade (on it). Again *strayed* is not strictly applicable to man, if we would construct the line:—If after having wandered to the fenceless borders of some common, he drives his flock to eat the bare grass on it. 'Pick'—Grazed. 'Blade'—Any thing flat and thin, hence especially, 'of grass;' other special uses, 'of a sword,' 'a knife,' 'an ear,' 'the shoulder—bone.' "Dr. Swift somewhere says, that he who could make two blades of grass grow where but one grew before, was a greater benefactor to the human race than all the politicians that ever existed"—BURKE. And met. a sharp person:—"So fares it with those merry blades that frisk it under Pindus's shades."—PRIOR. 'Scenty blade'—Insufficient blades of grass, not adequate in quantity for the pasturage of his flock.

307-308. 'Those fenceless fields &c.—denied.'—Princ. Clause. 'He drives his flock'—A conditional clause. 'Sons of wealth'—A poetical periphrasis for 'the wealthy.' Cf. 'The sons of harmony' for 'musicians,' 'the sons of toil' for 'labourers,' 'the sons of pleasure,' l. 313. See notes in l. 275. Note the order of construction. 'The rich divide those fenceless fields among themselves, and put a fence round them, so that even the common with its bare grass is

If to the city sped—what waits him there ?
To see profusion that he must not share ;

310

denied to the poor man. Or '*divide*' may mean to separate by a fence—keep apart by a partition. It is a trans. verb governing the nom. '*fields*' in the obj. case. '*Fenceless fields*'—Fields once though no longer, fenceless. '*Bareworn*'—Literally worn bare of grass—which from the constant grazing of cattle is worn of its grass to nakedness—here so little open land being left to the poor. "By the *Inclosure Acts* numerous *bare-worn commons* were divided, enclosed, and turned into rich fields, to the great advantage of agriculture and the country in general. The desponding views of the poet do not stand the test of political science." MORELL'S *Poet. Read. Book*.

265-308. It must be remembered that this poem was published (1770) at a time of general despondency and hopelessness as to the political future of England. England was, it was thought, on the verge of bankruptcy, owing to the increase of its national debt to the then astounding amount of nearly one hundred and fifty millions sterling. Its population was held to be rapidly decreasing ; so Arthur Young writes in this very year (*Northern Tour*, Vol. IV. P. 556) : "It is asserted by those writers who affect to run down our affairs, that, rich as we are, our population has suffered ; that we have lost a million and a half of people since the Revolution ; and that we are at present declining in numbers." Thus Dr. Price estimates the population of England, in 1777, at 4,733,000 souls ; and Arthur Young in 1770, at 8,500,000. The latter according to Charles Knight, in his *History of England* (Vol. VII. Ch. 1.), seems to be about a million and a quarter over the right number, while the former falls short of it by more than double that sum. In any case it is certain that for sixty or seventy years previously, during the whole of the 18th century, England had been steadily, though sometimes slowly, progressing, in extension of manufactures, improved methods of agriculture, reclamation of waste lands, and developement of the means of internal communication. The emigration, and enclosure of commons, of which the poet so pathetically complains, were in themselves proofs of the increase of population, and a consequently increased demand for the means of subsistence."—SANKEY.

309, '*Sped*'—Participle from the verb '*to speed*'=*having sped*, meaning '*gone*', and qualifies '*him*'. Some take it as a past tense. If '*sped*' be considered to be a finite verb it is equivalent to *has sped*, not *sped* in the past tense. —But there is no finite verb. '*If to the city sped*'—Suppose him to the city sped. *If* is a contraction of '*give*' in the imperative, *Gif* is still retained in Scotland. This passage therefore means—Grant him to the city sped 'What waits him there ?'—There is no necessity to suppose that any word is omitted after '*what*.' The interrogative pronouns are relatives with an antecedent understood. In this case, the full sentence is :—Mention the thing or circumstance that waits him there. McLeod supplies '*sight*' after '*what*,' thus making the latter word an adj. But that this is not a good way of treating the sentence is easily seen, from the fact that we must read through the next thirteen lines before we can be sure that '*sight*' is an appropriate word to supply the supposed ellipsis. '*Waits*'—Waits for. The usual form of the verb in this case is '*awaits*' as in 355. '*Him*'—Refers to 'poor man' implied in the abstract term '*poverty*' in l. 308. '*There*'—That is, in the city.

310. '*To see profusion &c.*'—It is the contrast which is galling. Cf. :—

Though poor the peasant's hut, his feast though small,

He sees his little lot, the lot of all.—*Traveller*, l. 177.

To see ten thousand baneful arts combin'd
 To pamper luxury, and thin mankind;
 To see those joys the sons of pleasure know,
 Extorted from his fellow-creature's woe.

Also:—"He only guards those luxuries he is not fated to share."—*Animated Nature*.

Here supply the ellipsis *waits him there*. The same predicate should be supplied in lines 312 and 314. The inf. ph. is noun. to 'awaits.' The same is the case with the infinitive phrases in lines 311 and 313. Now the poet proceeds to answer the question of the preceding line.—The meaning of the line is:—The exuberant plenty of luxuries which the poor peasants could not afford themselves to procure, i.e. he enters the city and sees abundance of every thing in the shops around him, but it is not his fate to partake any of this profusion. 'Share' is an active verb governing the relative 'that.'

311. 'Ten thousand'—For an innumerable number; numberless. 'To see ten thousand &c.'—Fig. Synecdoche. A definite number is here put for any large indef. number. A more vivid idea is thus conveyed than would be the case if an indefinite term had been used. 'Baneful arts'—i. e. Arts destructive to mankind, as in filing needles, the minute particles of iron enter into the lungs and produce consumption. *Baneful*=Pernicious; 'bane' in Old English *bana* meant 'poison.' Cf. *Hunbane*, as the name of a plant; *ratsbane* in SHAKESPEARE'S *King Lear*, Act III. Sc. 4:—"Sets ratsbane by its porridge." Its other form is 'baleful.'

312. 'Pamper'—"To overfeed," 'plut';—a word of doubtful derivation, either from Old French 'pamprer,' from 'pampré,' a leafy vine-branch, Lat. 'pamīnus'; or a stronger form of 'p', the first infantine cry for food. The word is contrasted with *thin*. 'To pamper luxury,'—i.e. To afford gaudy articles or delicacies for maintaining luxury to the fullest extent. 'Luxury'—Abstract for the Concrete. 'Thin'—Lessen in number; decrease the number of. There are many adjectives which may be thus used as verbs as *clear*, *clean*, *idle*, *better*, *dry*, *wet*, *smooth*, &c. See notes *passim*.

'To thin mankind';—To diminish the population by causing death.

N.B.—Many of the arts of civilized nations are injurious to the health and life of the workmen, from small particles of poisonous materials, wrought upon or with, entering into the body or some particular organ, of the men engaged in the work. Again, in the view that Goldsmith takes, these arts are conducive to luxury, and occupied hands which would have been otherwise employed in raising the needful products, and for want of which the poorer classes are thinned.

313. "To see each joy, &c."—So in the *First Edition*, altered to 'those joys &c.' in the *Third*, but the text is the reading of most editions.

'Sons of pleasure'—A poetical expression denoting those whose lives are devoted to pleasure.—Similarly, sons of care, sons of sorrow; and compare note under l. 307.

'Know'—Enjoy, indulge in: This word may be traced in all the principal of the Aryan languages—See notes on the 'Essay on Criticism,' l. 170.

This line affords an instance of that very common construction where the objective relative is suppressed. The full expression is:—"Those joys that the sons of pleasure know;" 'that' being the obj. of 'know'.

314. EXTORTED—Lat. *ex, torqueo*, I twist, literally to twist and take, hence wrested—qualifies 'joys.' The poor have to toil and suffer before those pleasures are obtained, which are therefore said to be 'extorted from his

Here while the courtier glitters in brocade, 315
 There the pale artist plies his sickly trade;
 Here while the proud their long-drawn pomps display,
 There the black gibbet glooms beside the way.

fellow creature's woe.' "*Fellow-creature's*."—Some editions have '*fellow creatures*.'—In defence of the poss. plural it may be said that the poet refers to the woe, not of an individual, but of the mass of the people. Admitting the correctness of this, it may be said in favour of the sing. poss.—that '*fellow-creature*' has the force of *man*, or *brother*, and, like these words, may be used for the species. Hence the poss. sing. has been retained as the correct reading, '*His*' would better read '*their*.'—MORELL.

315-16. '*Here*'—Modifies '*glitters*.' Observe the peculiar force of '*here*' ... '*there*' when thus used:—'In one place—in another place.' '*Courtier*'—The word usually means one that frequents the courts of princes, but is used here apparently in the sense of rich man. 'While the rich man appears in one place richly dressed in silk, in another place the pale artisan pursues his sickly occupation.' BROCADE—Silk on which figures are wrought in a pattern, especially if the figures are raised. It. *brocche*, or from French—a needle in Fr. is *broche*, from which word *brocade* is named, from being worked with a needle, or from French *brocher*, to prick or emboss; connected with 'to broach,' and the noun '*brooch*.' Cf. "Brocaded flowers o'er the gay mantua shine." '*Pal*.'—Sickly, on account of the confined air in which he lives. '*Plies*'—Bends, directs his course, from Fr. *plier*, to bend. Literally, works hard—Here practises. It is a sea-term. Cf. MILTON, '*P. L.*' B. III. l. 642:—

"——they (merchants) on the trading flood

Through the wide Ethiopian to the cape

Ply stemming nightly toward the pole."

'*Artist*'—Here for *artisan*. Contrariwise *artisan* was formerly used somewhat in the sense of *artist* as in the *Guardian*.

"Best and happiest artisan

Best of painters, if you can,

With your many colour'd art

Draw the mistress of my heart."

"What are the most judicious *artisans* but the mimicks of nature?" Wotton's *Architect* apud Johnson's *Dicty*.—the great lexicographer does not recognise the specialized meaning of '*painter*.' Cf. WALLER, *To The King*:—

"How to build ships, and dreadful ordnance cast,

Instruct the *artists*, and reward their haste."

Artisan is no longer either in English or in French used of him who cultivates one of the fine arts, but only those of common life. The fine arts losing this word have now claimed '*artist*' for their exclusive property; which yet was far from belonging to them always. An *artist* in its earlier acceptation was one who cultivated, not the *fine*, but the *liberal* arts, i.e. painting, sculpture, or music. In French, however, the term *artiste* is still applied to a skilful workman. The classical scholar was eminently the *artist*. '*Sickly trade*':—That trade or occupation which makes men unhealthy.

316. Some editions read:—

There the pale artist plies the sickly trade.

The pron. '*his*' is more idiomatic, and adds strength to the line. As a matter of fact the article is wrong, since no one trade can be spoken of as *the* trade, we say a man works at a trade, or at *his* trade.

317-18 '*Here while*' are inverted by poetic license.—MORELL. '*Long-drawn pomps*'—i.e. Their splendid equipages; long protracted pleasures. Cf. '*Long pomp*,' in line 259.

The dome where pleasure holds her midnight reign,
 Here, richly deck'd, admits the gorgeous train : 320
 Tumultuous grandeur crowds the blazing square,

'Long-drawn'—A compound used by GRAY, *Elegy in a Country Churchyard*:—
 "Long-drawn aisle and fretted vault".

'Black'—This epithet is applied to 'gibbet' because of the effect dismal it has upon the community. The very sight of it casts a gloom over the mind. 'Gibbet'—A gallows; a post on which notorious malefactors are hanged in chains, and on which their bodies are suffered to remain in terror. In former times it was usual to erect these gibbets on the public highway.

The poet gives a striking picture of the miseries of the poorer classes contrasted with the pomp and splendour of the rich, the artists who manufacture it or its materials, work hard with disease and want preying on them; and while long exhibitions of the pomp of the proud meet the eye in one part, the gibbet for the punishment of wretches driven to crimes often by poverty and the state of society, is seen in another place.

'Glooms'—Literally looks dark or gloomy. But the word is here used figuratively to denote the *dismal unhappy* feeling which the gibbet arouses in the spectator—i.e., looks sombre or terrible. A neuter verb (used active, line 263.) A sight now almost unknown though common enough even sixty years ago, before the commencement (A. D. 1810,) of Sir S. Romilly's successive onslaughts in the House of Commons on the severity of the criminal law.

The meaning of the two lines may be expressed thus:—While the proud in one place display their magnificence and splendour, in another the dismal gallows, erected at the wayside, casts a gloom over the place.

319. 'Dome'—Lat. *domus*, a house, or building, and *dominus*, a house of the Lord and is here used in its original sense as is done by Pope and Prior. Its usual meaning is cupola, circular roof. Compare the following lines from the Traveller:—

"As in those domes where Cæsars once bore sway."

See further notes on the word in the *Es. on Crit.*, l. 247. 'Where'—Adv. Rel. Meaning, in *Whick*. 'Here'—This word is redundant, being used simply to fill up the line. 'Pleasure'—Is personified and on account of its delicacy is considered as feminine.

320. 'Here'—In another place. 'Richly deck'd'—Splendidly decorated or ornamented—an adj. ph. qual. *train*. 'Deck'd'—Embellished; the past part. of the verb 'to deck,' the verb 'is' being understood—and refers to 'train.' Or we may refer 'deck'd' to 'dome' as *train* is qualified by 'gorgeous'. The word 'gorgeous' is worth notice. It is probably from the verb 'to gorge,' to feed gluttonously, and transferred from the palate to the eye, hence luxuriously adorned, splendid or magnificent. Another etymology is:—"Originally from ornamented 'gorgets,' or pieces of armour on the neck, from Fr. *gorge*, the throat. So used of any ornament worn there, and consequently of any striking ornament at all. The word 'gorget' comes from 'gorge' and 'gorge' is from Lat. 'gourges,' a whirlpool; probably onomatopoeic in origin. Cf. 'gurgic,' 'gargle,' &c. —SARKEY. The meaning of the two lines is:—The building where midnight balls and masquerades are held for the sons of pleasure, receives its gay attendants richly or splendidly dressed for the entertainment. 'Admits'—Literally, sending to, fr. Lat. *ad, mitto*. Gives entrance to.

321. 'Tumultuous grandeur &c.'—Horses, carriages, and other splendid things with noise and hurry crowd the square, brightly illuminated. 'Grandeur'—Abstract for the Concrete. Cf. Notes on lines 14, 303.

SQUARE—Is a sort of rectangular area or place of four sides with houses on each side. In every large city there are squares of this description,

The rattling chariots clash, the torches glare.
 Sure scenes like these no troubles e'er annoy !
 Sure these denote one universal joy !

and some of these are the most fashionable places. In Britain cities are now lighted at night by means of gas, and some of those fashionable squares where the rich live are magnificently lighted. But in the days of Goldsmith cities were by no means well lighted, when 'every house-keeper was required to hang out a lamp every night as soon as it was dark.' The city of London was lighted by contract ; the lamps were all of crystal glass, and each was furnished with three wicks. They were affixed to posts placed at the distance of a certain number of paces from each other. But the streets were very dark compared to what they are at present. Hence the use of torches. We have in the "City of Palaces" various squares to wit, they are the Wellington Square, Beadon Square, Dalhousie Square, Cornwallis Square, College Square, &c. In London, there are the Eton Square, Balgrave Square &c.—The same thing may be seen on a smaller scale in the chief provincial towns. 'Blazing,' denotes the brilliant appearance of the place when lit up at night. Cf. *Blazing suns*, in line 347.

322. Note the omission of the conjunction. The carriages as they rattle along the streets clash, *and* the torches shine brightly. In former days, when cities were badly lighted, it was a common thing or practice to see torch-bearers carrying lighted torches in front of the carriages of the rich: These carriers were called *link-boys*. Thus Cowper :—

"All catch the frenzy, downward from her grace,
 Whose flambeaux flash against the morning skies,
 And gild our chamber ceilings as they pass."

'*Clash*'—Rush one against another. Observe the 'ash' in '*clash*' expresses a sharp sudden motion gradually subsiding, as in *crash*, *flash*, &c. '*Glare*'—This word probably contains the same root as the Latin *clarco*, to be bright, to shine. See notes on lines 14 and 42. '*Rattling*' and '*clash*' are both onomatopoeic words. '*Chariots*'—Carriages of pleasure or state, but commonly applied only to those used in war.

323-24. Observe the Irony in these lines. The poet means the very opposite of what he says. '*Sure*'—Used for the adverb, surely ; certainly.—By the fig. *Enallage*, one part of speech is used for another. This use of the word '*sure*' is common among the Irish. '*Annoy*'—With '*troubles*' for 'nominative, and '*scenes*' for object. '*Denote*'—Indicate ; are signs of.

UNIVERSAL—Extending to all parts. *Syns*:—*Common* denotes primarily that in which many share ; and hence, that which is *often* met with. *General* is stronger, denoting that which pertains to a majority of the individuals which compose a *genus* or whole. *Universal* that which pertains to all without exception. ONE—The same ; unvaried : So Milton uses the word in *Comus* :—

"And makes one blot of all the air."

"These two lines are meant to express the hasty and thoughtless exclamation of the spectator ; and the poet summons him to a more serious view by his question in the next line."—SANKLY. The regular order of cons. of the first line is:—'*Surely*' no troubles ever annoy scenes like these.'—*Meaning*, 'Surely or certainly no misery can exist in the midst of so much splendour.' The second line means:—'*Surely* it is the same happiness participated by all ; i.e., the appearance of so much pleasure and grandeur in a city, would surely lead one to suppose that there is no trouble, no distress to molest such enjoyments, and that throughout the city there must be universal joy.

Are these thy serious thoughts?—Ah, turn thine eyes 325
Where the poor houseless shivering female lies.
She once, perhaps, in village plenty blest,

324. "Alas, Sir"! said Johnson, speaking of grand houses, fine gardens and splendid places of public amusement; "Alas, Sir! these are only struggles for happiness."

325-26. 'Are these thy &c.?'—Do you really consider such to be the true state of the case? On viewing such scenes of pleasure do you seriously think that there is no distress in the city? 'Where the poor houseless shivering &c.'—A similar picture of a great city Goldsmith has given elsewhere in the following words, doubtless from his own experience, having been obliged when he first came to London, to walk about at night in the streets in the cold month of February with but a few half pence in his pocket:—"But who are those who make the streets their couch and find a short repose from wretchedness at the doors of the opulent? They are strangers, wanderers, and orphans whose circumstances are too humble to expect redress and whose distresses, are too great even upon pity. Some are without the covering even of rags, and others emaciated with disease, the world has disclaimed them: society turns its back upon their distress, and has given them up to nakedness and hunger. *These poor shivering females have once seen happier days and been flattered into beauty.* They are now turned out to meet the severity of winter. Perhaps now, lying at the doors of the betrayers, they sue to wretches whose hearts are insensible, or debauchees who may curse, but will not relieve them."

ANALYSIS—These (thoughts) 'are thy serious thoughts';—A simple interrogative sentence; the subject is *these*; the pred. 'are thy serious thoughts'. Turn (thou) thine eyes; *thou*, subj.; 'turn,' pred.; 'thine eyes'—compl. of pred. 'Where the poor houseless &c.—lies'—An adv. sent. of 'place' modify. the pred. 'turn.' 'The houseless shivering female'—Subj.; 'lies where'—pred.

SERIOUS—Opposed to *light, volatile, jocose, sportive*. Syns:—*Sober* supposes the absence of all exultation of spirits, and is opposed to *lightly*, as *sober* thought. *Serious* implies considerateness or reflection, and is, opposed to *jocose* or *sportive*. *Grave* denotes a state of mind, appearance &c. which results from the pressure of weighty interests and is opposed to *hilarity* of feeling or vivacity of manners; as a *grave* remark; *grave* attire. *Solemn* is applied to a case in which *gravity* is carried to its highest point; as a *solemn* admonition, a *solemn* promise.

"There is nothing serious in mortality;

All is but toys."—SHAKESPEARE.

'Lies'—The force of the word here is, 'dwells,' 'resides.'

326-36. Similar sentiments are employed by Goldsmith in the following lines of his "Citizen of the World," II. 211:—"These poor shivering females have once seen happier days, and been flattered into beauty. They have been prostituted to the gay and luxurious villain, and now turned out to meet the severity of the winter. Perhaps now lying at the door of their betrayer, they sue to wretches whose hearts are insensible." See also "The Bee" "The City Night Piece," p. 126.

327. 'Once'—Formerly.—Adv. to 'blest,' 'has went,' and 'might adorn'. In *village plenty blest*,—An adj. ph. qual. the pron. 'she.' For this use of 'village' as an adj. Cf. l. 17. 'The wholesome plenty that a village could afford, as contrasted with the unhealthy luxury of the town; or more briefly it means: She wanted nothing.

Has wept at tales of innocence distress ;
 Her modest looks the cottage might adorn,
 Sweet as the primrose peeps beneath the thorn : 330
 Now lost to all ; her friends, her virtue fled,
 Near her betrayer's door she lays her head,

328. '*Has wept at tales*'—The perfect tense is here inaccurately used, for the adverb '*once*' expresses past time, and the perfect tense can not be correctly used to express an action unconnected with the present. The proper tense to be used in this place, is the past tense, or preterite form '*wept*.' '*Innocence*'—Is the abstract for the concrete—i. e., for innocent persons. '*Distress*,' an adjective ; *distress* innocence ; usually written *distressed*.

329-30. These lines may be rendered thus:—Her modest looks probably adorned once some cottage, —looks that were as sweet as the primrose that peeped beneath the thorn ; meaning *as* sweetly and becomingly as the simple primrose, peeping from beneath the thorns, adorns it.

'*Sweet*'—Qualifies '*looks*,' and is equivalent to '*as sweetly*.' '*As*' is omitted, for equality is expressed :—'*As sweet as the primrose*'—Note the omission of the relative—'*The primrose that weeps*.' '*Might adorn*'—Used for '*might have once adorned*.' It would be better to say, '*would have adorned*.' Some conjecture might (*or may*) have adorned. '*Sweet as the dew*.'—This is not quite grammatical, being a mixture of two constructions:—(1.) '*Sweet as the primrose which peeps beneath the thorn* ;' (2.) '*Just as the primrose peeps sweetly beneath the thorn*.'—SANKER'S *Ed.*—Here the figure Simile is used. PRIMROSE—Literally, '*prima rosa*,' 'the first rose' of Spring. A corruption from the French, *primerole*, *primeverole*, Lat. *primula veris*. In the '*Grete Herball*,' we find the form '*pryme rolles*.' It is so named because it flowers early in Spring:—

"The primrose placing first, because that in the spring

It is the first appears, then only flourishing."—DRAYTON.

Milton calls it the '*rathe primrose*,' that is, the early primrose:

"Bring the rathe primrose that forsaken dies."—*Lycidas*.

For similar corruptions, Cf. '*gilly flower*,' from Fr. '*giroflee*,' 'quarter-session on roses,' Fr. '*quatre saisons*,' 'Jerusalem artichokes,' Fr. '*girasol*.'—SANKER'S *Ed.* '*Peeps*'=Buds. The contrast itself and the hardy thorn would make it look all the sweeter. Line 330 is adv. to '*adorn*'.

331. '*Now lost to all*,'—An adjectival phrase qualifying '*she*' in 332 ; meaning, at this time nothing or nobody is left to relieve her distress and pangs ; in other words, she is now utterly ruined. '*Lost*'—Participle qual. '*she*.' '*Friends*' and '*virtue*' are in the nom. absol.

VIRTUE—Lat. *virtus*, strength, fr. *vir*, a man and Sans. वीर. Trench remarks upon the word thus:—"The habit of calling a woman's chastity her '*virtue*' is very significant. I will not deny that it may in part be indicative of tendency, which we many times find traces of in language, to narrow the whole circle of virtues to some one upon which peculiar stress is laid ; but still in the selecting of this peculiar one as the '*virtue*' of woman, there speaks out a true sense that this is indeed in her the citadel of the whole moral being ; the overthrow of which is for her the overthrow of all—that it is the keystone of the arch which being withdrawn, the whole collapses and falls."—Here, chastity.

332. '*Betrayer*'—The person who has betrayed her into guilt by seducing her with vows of love and marriage. '*Lays her head*'—This is said figuratively.

And, pinch'd with cold, and shrinking from the shower,
 With heavy heart deplores that luckless hour,
 When idly first, ambitious of the town, 335
 She left her wheel and robes of country brown.

333-36. Observe the order of construction:—‘And, distressed with biting cold and seeking shelter from the shower, she sadly deplores that unfortunate hour, when, as she had nothing to do and was anxious to see the town, she left her spinning-wheel and plain rustic dress.’ ‘Pinch’d with cold,’—A common and expressive metaphor—so also ‘nipped with cold’—meaning, suffering from cold.—‘Pinched’ and ‘shrinking’—Both words refer to ‘she’, the subject of ‘deplores.’—Der. Fr. *pencer*, to squeeze. Here, pressed (figuratively.) ‘Shrinking from the shower,’—Quivering or trembling from the battering rain.

334. ‘With heavy heart’ i.e., with heart burdened with sorrows; sorrowfully. ‘Necrey’—Is here opposed to *light*. ‘Light heart’=merry heart. ‘Deplores’—Literally weeps bitterly over—*from Lat. deploro*, to weep bitterly; fr. *ploro*, I weep.—Laments; bewails. ‘Luckless’—Unhappy. ‘Less,’ the deprivative suffix joined to ‘luck’ gives it a negative meaning. *Lucky* is the opposite term. See notes on this last word in the ‘*Es. on Crit.*’ I, 149.

335. ‘Idly’—Though less; foolishly—not with any wilfully wicked purpose, but in mere weariness of the regular occupation and monotonous life of the country. **AMBITIOUS**—Lat. *amb*, about, and *co*, I go; whence *ambio*, and *ambitus*. Literally, an ambitious man is one who goes about; it acquired its present meaning from the practice of the Roman candidates for office, who used to go about to secure the votes of the people. ‘Ambitious of the town,’—Anxiously aspiring to taste the joys and gaiety of the town; or aspiring to the splendour and riches that would be her lot in town. Mark the curious use of the genitive. ‘The town,’ here means any large town, which is by way of pre-eminence.

336. ‘She left her wheel’—See Mrs. Browning’s *A Year’s Spinning*. Burn’s Bessie is wiser; see his lines *Bessy and her Spinning Wheel*. ‘Wheel’—Spinning wheel. There is in this a reference to the formerly prevalent habit of spinning in every family in England (vide TRENCH, *English Past and Present*—on the word ‘*spinster*’). This was at one time universal, but now totally forgotten or unknown, being replaced by machinery, which work at a more rapid and cheaper rate. ‘Robes of country brown’ i.e., simple rustic attire, or plain simple dress, made of brown cloth manufactured in the country. ‘Country brown’—The colour, ‘russet’ or ‘reddish-brown’, in which the poets have always loved to attire the country folk. Of DRYDEN, *Theocritus*, Pref.:—“Like a fair shepherdess in her country russet” So Shakespeare uses it without any idea of colour—‘homely.’ Cf. *Love’s Labour Lost*, v. 2:—“russet yeas.” According to the context ‘brown’ refers to the ‘robes’ (Figure, Zeugma.)

The description of the contrasted scenes of magnificence and misery in a great metropolis, closed by the pathetic figure of the forlorn ruined female, has been eulogised by all critics, and yet it is certain that ‘several distinguished friends objected to the views implied’ in these lines. ‘They would perhaps as strongly have objected to what was not uncommon with himself abandoning his rest at night to give relief to the destitute.’

‘With darker shadows,’ as Mr. Forster observes, ‘from the terrible and stony truths that are written in the streets of cities, the picture is afterwards completed; and here, too the poet painted from himself. His own experience, the suffering for which his heart had always bled, the misery, his scanty purse which was always ready to relieve, are in his contrast of the pleasures of the great, with innocence and health too often murdered to

THE POOR ARE COMPELLED TO EMIGRATE.

Do thine, sweet Auburn,—thine, the loveliest, train,—
 Do thy fair tribes participate her pain ?
 E'en now, perhaps, by cold and hunger led,
 At proud men's doors they ask a little bread ! 340
 Ah, no ! To distant climes, a dreary scene,

obtain them. It was this sympathy with the very poor, strongly underlying the most part of all he wrote though seldom appearing on the surface in any formal poetical opinion which seems to have struck his more observing critics as the master peculiarity in his modes and tendencies of thinking.

THE POOR ARE COMPELLED TO EMIGRATE.

337-38. '*Thine*.'—This word refers to '*tribes*', so that in line 338 the poet repeats himself. The first *thine* nom. to do preceding it, the second in app. to the first. The meaning becomes clear when we omit all that is not necessary :—'Sweet Auburn, do thy fair tribes, the loveliest train participate her pain ?' Accordingly '*train*' is in app. to '*tribes*' implied in '*thine*.' To explain the number of *train* (which is plural), we must regard the *train* as made up of a number of persons, and to coincide in meaning with '*tribes*.' The short pronominal forms *my*, *thy*, *our*, *your*, &c. require a noun to follow them and are thus of the nature of adjectives ; but the other forms *mine*, *thine*, *ours*, *yours*, &c., stand for nouns and are true pronouns—and may be used in both numbers. Though *mine*, *thine*, &c., are formed from the possessive pronouns, *my*, *thy*, &c. they are not in the poss. case. They may be used either in the nom. or the obj. case. Thus mine is better than yours. He took mine but left yours. The poss. case of mine is of mine. Thus the colour of mine is prettier than that of yours.

"To speak of the fair tribes in addition to the lovely train of a village is indulging too much in the poetical license of painted words."—MORELL. '*Fair*'—Used quite generally, as 'pleasing in appearance,' 'manners', &c. '*Tribes*'—Merely for 'inhabitants.' "For sufferance is the badge of all our tribe."—SHAKES. Literally, 'a third part' (from Lat. *tres*) or division of the Roman people. The two lines may be thus explained :—'Sweet Auburn !—do thy women, the loveliest of their species, endure sufferings, such as this poor woman has to endure for her sufferings, i. e. in her misery. '*Her pain*'—The miseries of the prostitute. '*Participate*'—Inf. mood. Lat. *pars*, a part and *capio*, I take.—Have a share in common with others.

339-40. '*Now*'—The force of this word is '*still*,' 'at his very time.' '*Led*'—Compelled—it refers to '*they*.' '*They*' stands for 'fair tribes'.

339. "A supposition introduced by the poet to facilitate the transition to the subject of emigration."—SARKEY.

341. '*Ah, no!*'—Alas their fate is worse. 'To distant climes.'—An adv. ph. (of place), modifying '*go*' in line 343. The connection in this line is not very clear. Apparently it is as follows :—'They go with fainting steps through torrid tracts, to distant countries, dreary places.' But they did not go by land to these distant countries, and we should therefore expect '*in*' instead of '*to*.' Thus :—'They go with fainting steps through torrid tracts in distant climes.'

CLIMES.—A short poetic form for '*climate*.' The word '*clime*' now always denotes a region of the earth, whereas *climate* is now commonly used in the restricted sense of the temperature or weather of a country. Der. Gr. *climo*, to make to bend, or to slope ; hence the substantive *klima*, genitive *klimatos*, an inclination or slope, and Sans. *kala*, slope. Hence, the slope of

Where half the convex world intrudes between,
Through torrid tracts with fainting steps they go,
Where wild Altama murmurs to their woe.

the earth from the equator to the pole, which Greek geographers supposed to exist; then any 'region' or 'zone' of the earth' parallel to the Equator (in which sense the word is used in Aristotle and which it bears also in this passage); and hence finally, the prevalent temperature or weather dependent on the latitudinal position of a district.

341-42. But emigrants must always experience sorrow at leaving their own native land, their feelings must be excited at parting with associations, which they love and respect, still in a country where the population keeps increasing, it is an evidence of wisdom and prudence to remove to the places where there is a greater field of exertion. Nor is it desirable that only the idle and the dissipated should be expatriated when they have perhaps thrown away the golden opportunities, for these are little likely to do credit to their country or to gain advantage for themselves in distant places. But the prudent and industrious may frequently, when their facilities at home are limited, advantageously go abroad and carry with them civilization, and arts to places where they may be enabled to devote abilities which here must have been dormant. And to this very emigration does England owe much of its greatness. For the sending of her sons and her daughters to her colonial possessions, has opened up new channels of commerce and new markets for manufacturers, while a healthy and vigorous population has been reared, who are alive to the comforts, the conveniences and the elegancies of the civilized existence, and the condition of all parties has been improved by the operation.

342. 'Where half the convex &c.'—Between Ireland and America (the place where the fair tribes of Auburn went, and who were therefore in the western hemisphere) nearly half of the convex surface of the earth intervenes as may be seen on a terrestrial globe; or in other words, where half the world lies between them and their former home. *Convex*—Literally from the part of *convexo*, carried together; so of any thing bulging out, rising to a form on the outside; vaulted.—The earth is of a spherical form, and hence the expression '*convex*.'—Often used by Virgil in the sense of vault. Opposed to *concave*. *INTRUDES*—Literally 'to thrust oneself upon,' fr. Lat. *in* and *trudo*, so here of the unwelcome intervention of half the world between the colony and the mother-country. '*Where*' was originally a noun and so may be parsed here.

343. *TRACTS*—Lands. Lat. *traho*, I draw, *tractum*, drawn—Literally something left or drawn. It is closely connected with *trace* and *track*. See notes on the last word *Es. on Crit.*, l. 151. *TORRID*—Der. Lat. *torridus*, fr. *torreo*, I burn, or parch. Cf. 'The torrid Zone.' Hence by the expression 'torrid tracts' is meant, hot tracts of country, such as exist in the southern part of North America.

344. '*Where wild &c.—woe.*'—An Adv. Sent. (of place), modifying the Predicate '*go*.' *ALTAMA*—The Altama or more correctly the *Altamaha*, is a gentle river in Georgia, one of the southernmost and hottest of the United States. It passes through the central districts of Georgia, and is formed by the rivers Onulgee and Oconee, and after a course of 280 miles, empties itself into the Atlantic. Bancroft mentions a settlement made on it near Darien by certain Gaels; see 'Hist. United States' II, 1008, 12 mo. ed., 1861. Note the accent falls on the second syllable—though in prose it should stand on the first. The epithet *wild* is used probably because the country through which the river flows was wild and uncultivated at that time. Some critics are of

Far different there from all that charm'd before, 345
 The various terrors of that horrid shore ;
 Those blazing suns that dart a downward ray,
 And fiercely shéd intolerable day ;

opinion that the word *wild* does not apply to the river, since he speaks of its *murmurs*, but to the surrounding country. The climate of Georgia is generally mild, and snow is of very rare occurrence. 'Murmurs to their woe'—*Of QOWPER, Task IV. 27* :—"Snore to the murmur of the waves;" and *MILTON, Par. Lost, l. 587* :—"Streaming to the wind."—The expression means this :—The murmuring sound of the river as it passes seems like a mournful accompaniment to their sadness ; in other words the poet represents the murmuring noise of the river as done in sympathy to the sufferings of the wanderers. Divested of metaphor—the line means this :—These emigrants weep by the banks of the Altama. 'To'—When brought near to, i.e., in comparison with. So Ben Jonson :—"All that they did was piety to this." And *SHAKES., Hamlet I. ii. 140.* "Hyperion to a Satyr."

345. He seems to forget that there are other parts of America besides the Tropical. For a description of the New World made in a very different spirit, see *KINGSLEY'S Westward Ho.*

'There'—The reference is not at all clear. As the line stands, we must refer the word to *climes* or *tracts*. Thus : 'The various terrors of that horrid shore are very different there from all that charmed before.' But in this case the word is redundant, as the meaning is expressed by the phrase, 'of that horrid shore.' Line 359 is not unlike this one where we read 'far different these.' If we read *these* in this line, and put a semicolon at the end of the line, we get a different meaning. 'These (distant climes) are very different from all that delighted them before in sweet Auburn ; for the various terrors of that horrid shore are the following.' Or if we retain the comma at the end of the line, 'these' must refer to various terrors'. 'Thus, viz. the various terrors of, that horrid shore are very different from all that charmed before.' But all the editions seem to read 'there', so that we must consider it used simply to fill up the line, as 'here' is frequently used by Goldsmith in this poem. 'All that charmed before'—i.e., all that delighted them formerly in their native village, viz. sweet Auburn.

345-46. This affords an instance of what is called by English grammarians, the *Inverted Order of Sentence*. Compare note on line 47. Supply 'are' as the Predicate of the Sentence—having 'errors' for the Subject. HORRID—*Lat. horridus, fr. horreo, I dread.*—Frightful ; such as to produce horror. 'The various terrors' i.e., terrors arising from various causes, which are specified below. 'Shore'—Country. Fig. Synecdoche.

347-56. All grammatically dependent on the word 'terrors.'

347-48 'Blazing suns that &c.'—In England the rays of the sun are never vertical. Within the Tropics the rays of the sun are perpendicular in the middle of the day, which makes them considerably more powerful. The heat in Georgia during summer is very great, and the thermometer sometimes rises to 98° or even 102° ; its common range is between 76° and 90° in this season. 'Downward'—More directly vertical as the regions are nearer the Equator. *Blazing* is an epithet to *suns*—for *sun* said poetically in the plural. This peculiar use of the plural for singular should be noted, where the word simply means *rays*. This may in another way be accounted for—the popular belief was that every morning there arose a new sun.—This and the following line refer to the fact that the heat of the sun's rays depends upon the direction of their fall. 'Intolerable day'—Insufferable heat during day. 'Day'—Fig. Metonymy—i. e. 'day' for 'light' and 'light'

Those matted woods, where birds forget to sing,
 But silent bats in drowsy clusters cling ; 350
 Those poisonous fields with rank luxuriance crown'd,

for 'heat.' Comp. POPE's *Messiah* :—"And on the sightless eyeball pour the day ;" and refer also l. 41 of this poem. *Suns* in l. 347, *woods*, in 349, and *fields* in 351 are in apposition to 'terrors' l. 346.

349. 'Matted'—Where the foliage is so luxuriant as grow together in a tangled mass. Every earlier traveller in America remarked the grandeur of form and size in the trees, the magnificent luxuriance of their growth and the depth of verdure. "The trees in many instances rise to a stupendous height, like columns, not spreading out into branches, but having their trunks clothed with a rich drapery of ivy, vines, and other creepers. Underwood is generally wanting ; yet certain moist tracts are crowded with a particularly dense species called cane brakes, almost impenetrable to man, and the retreat of bears and panthers." This is not specially true of Georgia, which owing to the very uniform level, is often arid or swampy. —SANKER.—"Where birds forget &c." These are no doubt, the humming birds of the tropical regions ; remarkable alike for their small size, their beautiful plumage, and their want. The meaning is, where birds are so overpowered by the heat that they have no power to sing.

350. 'Silent bats'—"Numerous individuals select a large tree for their resort, and suspend themselves with the claws of their posterior extremities to the naked branches. They pass the greater portion of the day in sleep, hanging motionless."—Dr. Horsfield's account of Javanese bats in *Penny Encyclopedia*.

'But silent bats &c;'—Where the bats sleep during the day hanging in clusters from the branches of trees ; as the *flying foxes* (large bats) do in this country. 'Silent', because during day these night-birds remain dumb. Others suggest because their flight is noiseless. BATS.—The bat is so named because, with its wings expanded, it resembles a 'boat' impelled with oars ; the boat itself is so called from being a vessel forced along the water by the beating of oars, from the Saxon word *boet*, to beat."—HOARE's *English Roots*. The vampire bat, a winged mammal, is a native of south America. A writer says he saw in the Friendly Islands, vampires hanging like swarms of bees, in clusters and not fewer than five hundred of them, *suspended from trees*, some by their forefeet, and others by their hind legs. Hence the expression, 'in drowsy clusters cling.' Note the alliteration in this line. The meaning of the expression is :—Oling to the branches of trees in group in a dull sluggish state like that of sleep.

351. 'Poisonous fields'—This apparently refers to the deadly malaria which those places send forth, rather than to any thing that grew on these fields. A large portion of Georgia was marshy, and the exhalations of marshy districts frequently produce deadly fevers. Compare the description of the settlement of Eden in Dickens' *Martin Chuzzlewit*, Chap. XXIII :—"Where the very trees took the aspect of huge woods, begotten of the slime from which they sprung, by the sun that burnt them up ; where fatal maladies, seeking whom they might infect, came forth at night in misty shapes, and creeping out upon the water, hunted them like spectres until day ; where even the blessed sun, shining down on festering elements of corruption and disease became a horror, &c." 'With rank luxuriance crown'd',—Covered

Where the dark scorpion gathers death around ;
 Where at each step the stranger fears to wake
 The rattling terrors of the vengeful snake ;
 Where crouching tigers wait their hapless prey, 355

with thick coarse vegetation or profuse jungle growth. **RANK**—Of vigorous growth, generally in a bad sense. See notes on the *Es. on Crit.*, l. 535. '*Crown'd*'—Is to be parsed as '*which are crown'd*.' The meaning of the line we may express thus :—'Those places that are covered with rich vegetation and give forth deadly malaria.' Or the fields may be said to be 'poisonous' because of the snakes, scorpions, &c. that lurk in them.

352. Centipedes and immense scorpions abound in tropical America. Some species of scorpions have a very venomous sting, and are very formidable creatures, their sting producing serious and alarming symptoms. They seize hold of insects by means of their palpi, and sting them to death. Scorpions have an elongated body suddenly terminated by a long, slender tail formed of six joints, the last of which terminates in a very acute sting which effuses a venomous liquid. This sting gives rise to excruciating pain, but is unattended either by redness or swelling except in some parts, and is very seldom if ever destructive of life. '*Dark*'—This word is appropriate, as it is the large black scorpion that is the most poisonous, at least in India, but to say that the scorpion 'gathers death' is an exaggeration, the sting not being fatal, though it is very painful. '*Gathers death* &c.'—Collects its poison, or causes death on all sides of it by its sting.—'*Scatters* is the more usual form. **SCORPIONS**—Der. Lat. *scorpio*, a reptile, Sans. '*surp*,' a serpent, fr. *arepo* (स्पर्धतु) to creep.

353. '*Fears to wake*'—Fears or is afraid lest he should arouse the animal.

354. The rattle-snake, the most venomous of all serpents, belongs exclusively to America and the West Indies, and in the marshes and swamps of tropical America, the boa-constrictor is found of enormous size. It derives its name from the tail terminating in a series of membranous cells, or horny joints, fitting one into the other, which are dry and moveable, and which, when the tail is shaken, and thus the animal can do at pleasure, causes a noise similar to that produced by ripe seeds rattling in a dry pod.

SNAKE—From the Anglo-Saxon *snacan*, to creep. Hence a creeping worm, a reptile. With this word compare *serpent*. '*Sneak*, a mean fellow, is from the same root as '*snake*' and '*sneaking*,' creeping in a servile manner. **VENGEFUL**—Revengeful i. e., when disturbed.

355. '*Crouching tigers*'—We have here a sort of poetical license for there are no tigers in America; but in south America we find the jaguar, or American tiger, as it is called; and in North and South America, the puma or American lion. This animal is exclusively an inhabitant of the South of Asia, chiefly of India and the Indian Islands. The poet Campbell commits an error of like kind in his *Pleasures of Hope*, when he says:—

"On Erie's banks, where tigers steal along,

And the dread Indian chants his dismal song;

Where human fiends on midnight errands walk

And bathe in brains the murderous tomahawk."

The epithet '*crouching*' is applied because animals of the cat kind '*crouch*,' before they spring on their prey.—English '*crook*' to bend. Compare it with *crutch*, *cross*, *crozier*. '*Hapless prey*'—The prey which they rush on and seize; hence unfortunate. See note on l. 8.

And savage men more murderous still than they ;
Where oft in whirls the mad tornado flies,

356. The line is elliptical. Supply—*await their hapless prey*, from the former line.—The full line is :—‘And where savage men (that are) still more murderous than they, *await their hapless prey*.’ Compare :—

“To savage beasts who on the weaker prey,
Or human savages, more wild than they.”

‘*Savage men*’—The brown Indian with his tomahawk. Some of these American Indians are very fierce and always at war with the white man, whose scalp they highly value, looking upon it as a trophy of victory. With this compare what Goldsmith says in the *Traveller* :—

“Where beasts with man divided empire claim,
And the brown Indian marks with murderous aim.”

‘*They*’—Nom. case to the verb ‘*are*’ und. ‘*Than they*’—“As *than*, though an adverb in origin, is now usually considered a conjunction, the noun that follows it is the subject of the second proposition, and should therefore be a nominative.”—ADAMS. It is usual to suppose in sentences of comparison the omission of words necessary to make up a complete consequent clause ; for e.g. :—

“My malice is no deeper than a moat,
No stronger than a wall.”—TENNYSON.

After ‘*moat*’ understand ‘is deep,’ after ‘*wall*’ understand ‘is strong’. This explanation is however doubtful in many sentences, and is somewhat impossible. No omission of words can be understood in the following :—

“For thou art a girl as much *brighter than her*
As he was a poet sublimer than me.”—PRIOR.

The ordinary comment on these constructions would be that they are bad grammar, the reason being that ‘*than*’ corresponds to the Latin conj. *quam* which requires a sentence after it (brighter than [she was]). In French, however, *que* undoubtedly stands for ‘*quam*,’ and yet the Latin rule does not apply.—(‘You should show yourself wiser than *him*.’) It is true that in modern English, writers have generally agreed to adopt the analogy of ‘*quam*’ in the Latin Grammar, except in the one instance of *than whom* (no one says or writes ‘*than who*’).

“Beelzebub, *than whom*
Satan except, none higher sat,”—MILTON.

This single instance however, is sufficient to show that the Latin rule or analogy referred to is not necessarily binding on English speech.

And perhaps, instead of convicting Prior (a leading writer in the days of Pope and Addison) of a schoolboy blunder, it would be more satisfactory to admit these constructions on the analogy of the Latin ablative after a comparative. *Than* may in such instances as in the text be considered a preposition. For further information on this point the student is referred to Art. 4 § and Art. 112.—

HOWARD’S *Eng. Gram. Part. Syntax*.

Not universally. Mr. Trollope, the popular novelist, uses the other construction freely ; and in conversation particularly among illiterate people (the best witness to idiom) it is invariably employed. ‘*Men*’—Agrees with ‘*wait*.’ ‘*Still*’—Modifies more, meaning in a greater degree.

357. TORNADO—So called from the *turning* or *whirling* of the wind. It contains the same root as the English ‘*turn*’. A Spanish word, and comes from Lat. *tornare*, to turn, fr. *turnus*, a turn ; Gr. *tornos*, a lathe. Hence literally, a turn by wind, a whirlwind. “It is a violent gust of wind or a tempest, distinguished by a whirling motion. Tornadoes of this kind happen after extreme

Mingling the ravag'd landscape with the skies.
 Far different these from every former scene,
 The cooling brook, the grassy vested green,
 The breezy covert of the warbling grove,
 That only shelter'd thefts of harmless love.

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heat, and sometimes in the United States rend up fences and trees, and in a few instances have overthrown houses and torn them to pieces. Tornadoes are usually accompanied with a severe thunder, lightning, and torrents of rain; but they are of short duration and narrow in breadth."—WEBSTER.

'*Mad*'—Because furious as the mad man.—"A strong epithet as applied to the capricious and unrestrained violence of a storm."—SANKY.

358-59. 'Mingling the ravag'd-skies.'—Tearing up grass, trees and buildings, and filling the air with their fragments. '*Mingling*' is a strong figure common enough in the Latin poets. Cf. VIRGIL'S, *Æn.* I. 134. LANDSCAPE—The second syllable is cognate with *shape*, *ship*, *scoop*, *skiff*, the Greek *skapto*—A. S. *scipe*=manner—As we have *lordship*, so *landship*, whence *landskip* and thence '*landscape*'. The word at first meant, the shape or aspect of any portion of land which the eye can see at once; hence used very often for a picture of this portion, and here for the land itself. Earle (*Philology of the English Tongue*) says that we have borrowed the word from the Dutch painters. '*These*'—Nom. to '*are*' und. (are these). '*Former scene*'—Scene of their native country or fatherland with which the fair tribes of Auburn were familiar. '*Sky*'—Here stands for '*air*.'—Metonymy.

360-62. '*Cooling brook*'—"In these lines every epithet is carefully chosen to heighten the contrast: the cooling brook as opposed to the huge river exhaling fœtid vapours from its swampy banks; the grassy vested green contrasting with the scorched and arid plain or the rank luxuriance of the impenetrable brake; the breezy grove, vocal with the song of birds, with the forest which no cooling breeze can penetrate, and where the birds refuse to sing; while the love-scenes that are sheltered beneath the shade of the grove are effectively set over against the venomous reptiles and savage beasts that lurk in the recesses of the vast forest."—SANKY.

360. '*Grassy vested green*,'—Compare SHAKES., *Tempest* IV. I. 83. "*Short-grass'd green*." '*Grassy vested*'—The meaning is *vested*, i. e., *clothed with grass*. Here '*grassy*' used adverbially. "A more correct expression would be '*grass-vested*', as *vine-clad*, *ice-bound*, not *icy-bound*."—MORELL.

361-62.—VESTED—The verb '*to vest*' is derived from the Latin *vestio*, I clothe, or cover, which is again fr. Lat. *vestio*, a garment, or robe. '*The breezy covert*'—Delightful shady bowers. '*Covert*' (n.) From the verb '*to cover*.'—Literally anything covered or secret. So any grove or plantation that affords covering or protection; especially used as the retreat of a fox.—Spot shaded by trees. '*Warbling grove*'—The grove in which birds warbled. Another example of the *Transferred Epithet*—from the birds in the grove to the grove itself. Cf. *Traveller*, l. 187 :—

"With patient angle trolls the finny deep ;"

'*That*'—Is the relative and refers to '*grove*.' '*Only*'—Adj. to '*thefts of harmless love*;' not adv. to '*sheltered*' as its position would imply—in prose it should be placed after '*sheltered*'. '*Thefts of harmless love*'—Innocent kisses stolen by her lovers; or stolen meetings of innocent lovers. Comp. :—

"Snatched hasty from the side-long maid,

On purpose guardless, or pretending sleep."—THOMSON'S *Winter*.

'*Loves*'—The Abstract for the Concrete. The meaning of the whole line is :—Which concealed no crimes or bloodshed, but only afforded to lovers a private

PICTURE OF THE EMIGRANTS LEAVING HOME,

Good Heaven ! What sorrows gloom'd that parting day,

place to enjoy each other's company, unknown to other persons. 'Breezy,' adj., from the noun *breeze*.—Cook, 'Hawtless'—Is opposed to 'lascivious' or 'wanton' in the usage of the word here. Unless Goldsmith pronounced *grove* so as to rhyme with *love*, we have here one of the very few instances of defective rhyme to be found in the poem. That he did not always make *love* rhyme with *grove* may be seen by comparing lines 405 and 406, and also

'Old Shakespeare, receive him with praise and with love,
And Beaumonts and Bens be his Kellys above.' GOLDSMITH, *Retaliation*. Both in his *Hermit* and *The Traveller*, Goldsmith rhymes *love* with *grove*. As a rule, Goldsmith's rhymes are perfect, but he is often unfortunate with the word *love*.

Mr. Walker, in his 'Pronouncing Dicty. of the E. Lang.' however, says that the sound of 'o' in *love* is generally heard when it is followed by certain letters, 'v' among them'; and he instances from a catalogue drawn up by Mr. Nares the following words :—*above, covenant, cover, covert, covet, convey, dove, glove, govern, hover, oven, plover, shove, shoven, sovereign*.

It appears uncertain, without further data, whether we can charge our author with a false rhyme or not ; but the whole subject is of considerable interest to the student of English.

On this subject, an Irish barrister of distinction at Oxford writes to us : 'Poor Goldsmith ! If he were alive now he would resent this apology for his bad rhymes viz., that he was ignorant of the true pronunciation of so simple a word as 'love.' Why not admit at once that, with a perfect knowledge of the fault, he nevertheless used 'grove' to rhyme with 'love,' because it was sufficiently like the latter to be musical and pleasant ?

'This is only another instance of dear old Goldie's deviations from the strict paths of usage—one little irregularity more. His verse would be too smooth and perfect but for such little blemishes.'—*Annotated Poems of Standard E. Authors*.

PICTURE OF THE EMIGRANTS LEAVING HOME.

363. 'Good Heaven !'—In the sense of 'alas' or 'merciful.' 'Heaven' Same as *God's God*.—It is an interj. phrase. With this compare the 'Traveller,' l. 313:—

'Heavens ! how unlike their Belgic sires of old.'

'Gloom'd'—'To gloom' as a Trans. verb is entirely poetical—in the sense of 'to make gloomy,'—sadden ; in line, 318, as a neuter or intrans. verb.

'What'—Is intensive, and is here an adjective referring to 'sorrows.' 'That,' an adj. referring to 'day.' 'Parting day'—The day on which they left their native country, when they parted from their homes and old associations. 'Parting'—for 'departing' i. e., going away—from French '*partir*.' See further notes on the word *passim*.

The parting scene when the inhabitants are supposed to be about to leave their native places for the Western world deserves particular attention. The poet has here in concordance with the tone which runs through the poem painted the grief which was experienced on leaving a place which they all loved, while the uncertainty of future fate heightens the mournful scene. It may naturally be supposed that whatever motives might lead to the determination of a family to leave their native land still, when the time arrived for their departure, the feelings embodied in the poem would most naturally arise. At that eventful moment the hopes and expectations of a distant voyage would vanish before the reality of a first look upon a home of former

That call'd them from their native walks away ;
 When the poor exiles, every pleasure past, 365
 Hung round the bowers, and fondly look'd their last,
 And took a long farewell, and wish'd in vain

happiness. Ambition would for a moment be subdued by patriotism, and even avarice would spare a tear in the mournful accession. Few scenes can be supposed to be more affecting than such a departure. The daughter wedded to a faithful lover embarking for a distant land has a prop whereon to lean the weakness which might otherwise overpower her, and the hope perchance of sending her offsprings homewards as pledges of her own expected return; while parents thus separated from their children indulge the fond hope of a future meeting, and are cheered by the possibility of their lives being prolonged, and circumstances permitting that pleasing reunion; but when in one band, the aged and infirm, the man in the prime of his vigour and the little baby of yesterday all leave the beloved home together, there is a pang of bitterness at the last moments of their existence spent in their native place which few can attempt to describe.—Late Mr. W. R. Mackenzie, of the Oriental Seminary, Calcutta.

364. The regular order of cons. is:—That called them away from their native walks (land). The meaning of this and the preceding verse may be briefly expressed thus:—Alas ! great was their grief on the day they left their fatherland. *'That'*—A rel. pron. = *which*. *'Native walks'*—The places in their native country to which they had been accustomed.—Der. Lat. *natus*, to be born. Its antonym is *'foreign'*.

365. *'When'*—The antec. is *'parting day.'* *'Exiles'*—They are so called because they have moved to a foreign country. *'Pleasure'*—Nom. Absolute. *'Past'*—Past Passive Participle=Enjoyed.

366. *'Hung'*—Lingered, with their eyes riveted upon their bowers. **FONDLY**—“We have observed that several words have changed their original meaning. Amongst these, we may mention *'dote'* and *'fond'*, each of which words meant *'foolish'*, as we still speak of a man *'doting'*; and we find the word *'fond'* still used in its original sense, especially in poetry, as we may read of a *'fond conceit.'* Neither of these words now appears to have had originally any special reference to *'affection'*, but meant folly, madness, or imprudence of any kind. Notwithstanding, it is certain that, from an early period, these two words, *'doting'* and *'fond'* were employed to express very strong and tender affection; and it does not speak much for the warm-heartedness or gallantry of the Anglo-Saxon race, that, when we want to describe the strongest affection towards the object of our most tender regard, we are compelled to use language which, in plain English, means that we are making great fools of ourselves.”—HOARE'S *Eng. Roots*. *'Look'd their last'*—*'Last'*, adjective agreeing with *'look'* und., a not uncommon idiom. Cf. SCOTT in Winfred's Song in *Rokeby*, Canto V. 13 :—“And I have looked and loved thy last.”

The cons. is:—[The poor exiles] looked their last look. The noun *'look'* is a cognate acc. like *'sleep'* and *'race'* in the following:—“he slept his last sleep”; “he ran his godly race.” See note on line 143. The meaning of the couplet is:—When the poor exiles, after every pleasure was over, lingered about the bowers and fondly looked at them for the last time.

367. *'Long farewell'*—This phrase may mean either a farewell for a long time, or for ever, as in Wolsey's speech, *Henry VIII.*, Act iii, Sc. 2 :—“Farewell, a long farewell to all my greatness;” or a protracted leave-taking. The whole phrase is an Idiom, meaning—Bid adieu for ever. **FAREWELL**—Literally go you

For seats like these beyond the western main,
And shuddering still to face the distant deep,
Return'd and wept, and still return'd to weep.

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well—i.e., good be with you—Compounded of 'fare' (v.) (from A. S. *faran*, to go) in the imperative, and *we!* or 'well' originally applied to a person departing, but by custom now applied both to those who depart and those who remain. It is often separated by the pronoun, as 'fare you well.' The accent on the word is sometimes placed on the first syllable, especially in poetry. See further notes on the word 'fare' in l. 51. 'Wished in vain'—It was vain to wish. 'In vain'—An adverbial expression—vainly.

367-68. Note the connection:—'And when the poor exiles took a long farewell of their native land, and in vain wished for homes like those they left behind, on the other side of the Atlantic.'

368. 'Seats'—In the Latin sense of the word—i.e. Homes, bowers, cottages, fr. *sedes*, a seat, home, settlement; in this sense usually restricted in English to country mansions of large size. 'The western main'—The Atlantic Ocean, which lies west of Ireland, and beyond which is America to which place the poor peasants were resting. MAIN—Literally strength or might. Lat. *magnus*, great. A. S. *mægen*, mighty. Cf. the expression, 'by might and main,' hence the chief part; e. g., 'the main body of an army,' the main school as opposed to branch school, so the ocean as opposed to a narrow sea. The Spanish Main is constantly spoken of, the term then meaning the mainland of South America as opposed to the West Indies—the mainland, as opposed to a small island.

369-70. 'Shuddering'—Shaking with fear or horror.—Refers to 'exiles' The same ellipsis must be supplied here. And when the poor exiles, still afraid to encounter the dangers of the wide ocean before them, returned and wept, and again returned to weep. 'Still'—The force is *again* and *again*. 'Returned'—came back to these cottages. The word 'exiles' is the subject of the predicates 'returned' and 'wept.' 'To weep'—Inf. of purpose or gerund. Adjectives and participles were formerly much oftener followed by the infinitive, than now. Cf. —

'Unpractised he to fawn or seek for power' (145).

'More skilled to raise the wretched than to rise' (148).

'Careless their merits or their faults to scan' (161).

'There, in his noisy mansion, skilled to rule' (185).

'Secure to please while youth confirms her reign' (288).

We still use the inf. after some participles and adjectives, as he (Goldsmith) does:—

'Careful to see the mantling bliss go round' (248).

'She then shines forth, solicitous to bless' (293).

370. "A beautiful picture of their affection for their homes, and their unwillingness to leave them."—McLEOD.

371. The same expression occurs in DRYDEN's *Ovid*, Vol. III, p. 302: and also in the following lines:—

"The good old sire unconscious of decay!

The modest matron clad in home spun gray."

SIRE—A term of respect, being connected with Lat. *senior*, older, compar. of *senex*, old; and Fr. *sire*, *sieur*, whence *seigneur*, Ital. *signor*, Heb. *sir*, a prince.

'The first'—For *first*, is a Latinism, *primus*. It is here an adj. to 'person' und., which is in apposition to 'sire.' Without the article 'first' would be

The good old sire the first prepar'd to go
 To new-found worlds, and wept for others' woe;
 But for himself, in conscious virtue brave,
 He only wish'd for worlds beyond the grave.

adverb to '*prepar'd*' the Pred. of the Sent. '*Prepar'd*'—Der. Lat. *pre* and *paro*, I prepare, the past tense of the verb, not the participle.

372. '*New-found worlds*'—The American continent unknown to the Eastern continent till 1492. America is frequently called 'The New World.' **WORLD**—Mr. Marsh remarks that the word '*world*' is not from the verb to '*whirl*' with the notion of roundness, because the (h) could not be dropped. Besides this the '*world*' is older than the knowledge of the globular form, or the rotation of the earth among the Gothic tribes. It is derived from A. S. *woruld*, which signifies not the physical but the moral or human world (Lat. *seculum*), and is to be traced to A. S. '*wer*' man, and *old*, age or time." '*Wept for others' woe*'—Sympathised with others' misery or sorrows; was distressed not for himself, but for others who were younger than himself, and would have longer to live. '*Others*'—His family's.

This affords an e.g., of alliteration.

337-74. The regular prose order is:—But brave in conscious virtue, he only wished for worlds beyond the grave for himself. '*For himself*'—As far as he himself was concerned. The word '*himself*' is in app. to '*he*' of line 374. Hunter says—"The prep. '*for*' has sometimes nearly the effect of the appositive conj. '*as*'; thus "*I for one will go*." "They denounced him for a traitor." 'In conscious virtue brave',—Confident from a sense of his own uprightness; with the courage resulting from a guiltless conscience; in other words, he was brave from the knowledge that he had no sins or crimes for which he had to fear. The construction of the expression '*conscious virtue*' is virtue of which he was conscious.—An e.g., of Transferred Epithet. **CONSCIOUS**—From the substantive *conscience*.—A solemn word, which again is derived from Lat. *con* and *scio*, I know—hence '*knowing*. *Conscience* is not merely that which I know, but that which I know with some other, for *con*, this prefix can not be esteemed superfluous, or taken to imply that which I know *with* or *to myself*. That other knower whom the word implies is God, who makes his law and presence felt and acknowledged, in the heart; and the work of '*conscience*' is to bring each of our acts as a lesson, to be tried and measured by this law and this presence as a greater,—our thoughts as the result of a comparison with this standard '*accusing or excusing one another*.'—TRENCH. The whole phrase underlined is directly imitated from Virgil. (*Æn.* XII. 668.) Cf. also *Æn.* I. 604. **BRAVE**—Adj. to '*he*' meaning morally courageous. The derivation of this word is uncertain; probably introduced from one of the Romance languages in the sixteenth century. Its meanings are various, and range from *showiness* in dress to *courage* (see TRENCH *Sel.*—*Glossy*, S. V.). The general tendency of the word is to progress from physical to moral excellence (comp. Gr. *kalos*) and the cognates *braw*, *brawly*, in Scotch, and '*brave*' in French have never been so closely associated with courage as the E. word. They mean excellence of any kind, and express a vague admiration or approval.

374. '*Worlds beyond the grave*'—i.e. Heaven, the state of eternal happiness after death. The poet means to say, that he was quite prepared for death. He felt that his life had been one of virtue, and therefore so far from being appalled at the contemplation of death, he rather looked forward to it.

WORLDS—Here used for '*infinity of space*.'

His lovely daughter; lovelier in her tears,
 The fond companion of his helpless years,
 Silent wept next, neglectful of her charms,
 And left a lover's for a father's arms. 375
 With louder plaints the mother spoke her woes,
 And bless'd the cot where every pleasure rose, 380
 And kiss'd her thoughtless babes with many a tear,
 And clasp'd them close, in sorrow doubly dear,

375, 78.—His handsome daughter, who was all the more lovely or pleasing when in tears, and who was chief companion in his old age, followed next in silence, forgetting her charms, i. e., entirely careless whether she looked attractive or otherwise, and was compelled to leave her lover in England in order to accompany her father to the new world. '*In her tears*' i. e., in her sorrowful or melancholy state. COMPANIONS—Literally, one with whom we share our bread, a messmate. From Fr. *compagnon*, Low Lat. *companium*, from *con*, and *panis*, bread. This word is in app. to '*daughter*.' See note on l. 61. '*Silent*'—Adj. to '*daughter*.'

377. '*Neglectful of her charms*,'—An adj. phrase qualifying '*daughter*.'

378. The reading of the first, second and third editions is:—

"And left a lover's for her father's arms."

Subsequent editions read as in the text. The original reading seems to be the better. She might have had many lovers; she could have had but one father—her father. Observe the indefinite article is here used with the force of a possessive pronoun like '*the*.'—'*Left her lover's for her father's arms*.'

379-80 "*With louder plaints*"—In louder tones of complaint. *Plaints* for '*complaints*' a poetic use. (Fig. ELISION.) This is however sufficiently common. The original idea of the Lat. *plango*, whence comes Fr. *plaindre*, is that of beating, and so specially '*beating the breast as a sign of grief*.' Hence '*plaint*' is giving expression to grief loudly or clamorously, lamentation. The meaning of the couplet is:—The mother gave louder expression to her grief, and blessed the cottage where she had enjoyed so much happiness. '*Cot*' for cottage, as before. ROSE—Thus for the sake of the rhyme. *Had risen* is the correct tense. '*Spoke her woes*'—(Idiom), meaning gave vent to her sorrows, or expressed her sorrows. Cf. '*Spoke her vacant mind*.'

381. The line is thus scanned:—

And kiss'd | her thought | less babes | with me | ny' a tear

The last foot is an Anapæst.

'*Thoughtless babes*'—Unconscious of the misfortunes that had befallen their parents; i. e. too young to know the pain of leaving their native land for ever. THOUGHTLESS—When used of others than little children means *careless*. See notes on the word *thought*, Table Talk, l. 168.

382. '*In sorrow doubly dear*,'—The sentiment is that in Scott's well-known lines:—

'And thus I love them better still,

Even in extremity of ill.'—*Lay of the Last Minstrel*, C. VI.

'*Doubly dear*'—Her children dear to her naturally, were still more so on account of their sorrows. '*Dear*'—Adj. to '*them*.' The meaning of lines 381 and 382 is:—And she kissed her thoughtless children, shedding tears as she did so, and embracing them warmly, for they were all the more dear to her when she was in grief.

Whilst her fond husband strove to lend relief
In all the silent manliness of grief.

LUXURY AND HER ATTENDANTS USURP THE PLACE OF RURAL VIRTUES.

O luxury! thou curst by Heaven's decree, 385
How ill exchanged are things like these for thee!

383. FOND—Loving and beloved. Unlike '*silly*' and some other words, it has gradually reversed its meaning from bad to good, the original sense being '*foolish*,' '*doting*.' 'To lend relief' i. e., to afford consolation or comfort.

384. "In all the decent manliness of grief." *First Edition*. '*Silent*,' a much more expressive word than '*decent*.' The line as it first stood is tame, and besides, the contrast between the husband's conduct and that of the wife is not at all striking. The only objection to '*silent*' is that it is also applied to the daughter in l. 377. The womanliness of grief consists in loud lamentations, and the manliness, in bearing calmly whatever may befall—in bearing silently with a fortitude becoming a man. '*In all the silent &c.*'—"In grief no less sincere, but less demonstrative, as became a man."—SARKEY.

LUXURY AND HER ATTENDANTS USURP THE PLACE OF RURAL VIRTUES.

385. 'O luxury!'—An example of Apostrophe. [Apostrophe is derived from the Gr. *apo*, from, and *strophe*, a turning. Bain thus defines this figure :—'Apostrophe consists in addressing some thing absent, as if present; as when an orator invokes some hero of other times, or a preacher appeals to angels and departed saints. It supposes great intensity of emotion.'] In the present case Luxury is personified. Der. Lat. *laxo*, I loosen. Hence looseness from restraint, looseness of desire, freedom of indulgence. The word is here used in the sense of wasteful abuse of the good things of creation. Luxury thus becomes the source of many ills that are pernicious to society. Hence the strong language of the text. Trench remarks :—'*Luxuria*' in classical Latin was very much what our '*luxury*' is now. The meaning which in our earlier English was its only one, *viz.*, 'indulgence in sins of the flesh,' is derived from the use of '*luxuria*' in the mediæval ethics, where it never means any thing else but this. In the definition given by Phillips (see below), we note the process of transition from its old meaning to its new, the old still remaining, but the new superinduced upon it.

"*Luxury*, all superfluity and excess in carnal pleasures, sumptuous fare or building; sensuality, riotousness, profuseness."—PHILLIPS, *New World of Words*. —*Sch. Glossy*. See notes on l. 384.

"Thou curst by Heaven's decree,"—Thou art condemned by providential sentence, or simply thou art forsaken by religion and virtue. [The love of riches and the temptations ensuing therefrom are denounced in many parts of the New Testament. See among others, James V. 1-5.] *Luxury* and *Thou* both nom. of address. CURST—Put for *accursed*. '*Curst*' in Shakespeare is 'ill-tempered.' Here a participle used as an adjective referring to '*thou*.' It is opposed to *blest*.

386. 'How ill exchanged &c!'—How ill or sad an exchange is that by which we part with such things in order to get thee (luxury). '*Things like these*'—Not referring to any thing in the context, but to such simple pleasures as the poet has attributed to the villagers in their happy days. '*How*' is here intensive. The order of cons. is :—"Things like these are very badly exchanged for thee."

How do thy potions, with insidious joy,
 Diffuse their pleasures only to destroy!
 Kingdoms by thee, to sickly greatness grown,
 Boast of a florid vigour not their own. 390
 At every draught more large and large they grow,
 A bloated mass of rank unwieldy woe;

ANALYSIS:—

Things like these———Subject.
 Are exchanged———Predicate.
 For thee———Compl. of Ditto (Indirect Object.)
 How ill———Extens. „

387. POTIONS—From Lat. *potio*, a draught; one of many Latin words which have two derivatives in English, one introduced early through the French *'poison'*; the other, at a later period, directly from the Latin, from *potio*. Cf. *'Royal'*, *'regal'*; *'loyalty'*, *'legality'*; *'enchantment'*, *'incantation'*. Its A.S. equivalent is *'draughts'*. The blessings or otherwise of particular circumstances of life are frequently said to be drunk.

387-88. In these lines the pleasures of luxury are compared to draughts that are pleasant to the taste but destructive to the health. *'Insidious joys'*—Promised joy that will prove a delusion. *'Insidious'* is treacherous, holding out false pretences. Lat. *insidiosus*, fr. *insidia*, 'ambush, which again is derived fr. *in, sedeo*, I sit.—Literally, lying in wait or *ambush*. *'To destroy'*—That is, those who partake of them. Here the figure Metaphor is used. *'Diffuse their—destroy'*!—i.e. Tend to the destruction of the very pleasures luxury gives. (This is explained in the succeeding lines.) *DIFFUSE*—Lat. *dis*, and *fundo*, I pour out.

389-90. Kingdoms, which by thy means, have grown to a sickly greatness, boast of a prosperous condition which is not their own i.e., not real and therefore not lasting. Such kingdoms appear to be great and powerful, but in a short time they collapse and then it becomes obvious that their prosperity was not based on a true foundation. In these lines as in 387 and 388, kingdoms are by a figure of speech, made to drink deep draughts, and compared to men who, from drinking large potions of beer and wine, have grown bloated in body and red in the face. But the fat of a drunkard is a *sickly greatness*, and the florid colour of his face is not a sign of health. Compare what is said in the *'Traveller'* of Italy, after she had grown rich and luxurious by commerce:—

“And late the nation found, with fruitless skill
 Its former strength was but plethoric ill.”

'By thee'—i. e., luxury—It depends on *'grown.'* *'Grown'*—Refers to *'kingdoms.'* *FLORID*—Lat. *flos*, a flower. Hence blooming, showy, flushed with red; generally used in a somewhat bad sense, i. e., having too much ornament. *'Not their own'*—Not natural; unnaturally produced by the action of luxury. Fig. Metaphor. *'These,'* in the obj. case governed by the prep. *'to'* und.

391-92. Note how the figure in line 387 is kept up. *Draught*—Of the potions in l. 387.

392. *'A bloated mass—woe'*;—A body swelled with superfluous moisture giving unwieldy bulk, with the cause of destruction within it. *'Rank unwieldy woe'*—i.e., which is both offensive and hard to remove. *'Mass'*—Nom. after the inf. verb *'grow'* (They grow i. e., become a bloated mass). *'Rank'*—usually, as in line 351, of coarse, strong-growing plants.

392. Goldsmith says in his *'Citizen of the World'*:—“In short the state resembled one of those bodies bloated with disease, whose bulk is only a

Till sapp'd their strength, and every part unsound,
 Down, down they sink, and spread a ruin round.
 Even now the devastation is begun, 395
 And half the business of destruction done;

symptom of its wretchedness; their former opulence only rendered them more impotent."

393. Two nomin. absolutes forming extensions (of manner), to 'sink'—i.e., 'strength,' and 'part'.

393. 'Sapp'd their strength,'—"Luxury, just as a sapper undermines a wall, has eaten away their strength, while the outside still presents a fair show of florid vigour."—SANKER. SAPP'D—Undermined. Der. Fr. *sapper*, to undermine. *Sappers* are soldiers employed to undermine the fortifications of the enemy.

393-94. Luxurious kingdoms are here compared to trees, which deprived of their proper nourishment, decay and fall. [The poet considered that luxury enfeebled a country by compelling many of its peasants and other poor people to emigrate, and by enervating those that remained]. Here also the figure Metaphor is used.

394. 'Down'—Note the repetition of 'down' to add force i. e., to make the fall more terrific—It is an adverb. Note that in the first foot we have two accented syllables.

Down down | they sink | and spread | a ruin round.

The first foot a *Spondee*. 'Unsound'—Void of strength and solidity. Note also the treble alliteration in this line. 'Till they sink down'—An adverbial clause of time, modifying 'grow', the connexion being, 'They grow until at last they sink down and spread ruin round them.' 'Spread a ruin round'—Destory the things adjacent.

395. Note the force of 'even now' equivalent to 'at this very moment, both in this and in line 397. 'Is begun'—See note on 'are fled,' l. 36.

395-96. The meaning is simple:—The ruin has commenced already, and a great part of its work is accomplished. Every thing is going to decay and becoming involved in ruin.

395. 'The devastation has begun'—In allusion to the emigrations from among the rural populations, on whom so much of the national prosperity depends. It is a copulative sentence.

396. 'Business'—The 'work' of destruction is the more common phrase. 'Half'—A numeral adj. qualifying 'business.' 'Done'—The past part. of the verb 'to do.' 'And half the business of destruction is done.'

397. 'Methinks' is an anomalous word, compounded of 'me' and 'thinks.' *Me-thinks* may, however, be resolved into—to me it thinks, that is 'it seems to me,' the true construction of the phrase, where it is the nominative to 'thinks' and 'me' is in the objective case governed by the prep. 'to'; or 'me' is the dative and 'thinks' is impersonal, cf:—

"It thinketh me I sing as well as thou."—CHAUCER.

In 'methinks' and 'methinks' the subject is expressed in the words that follow the verb:—In Anglo-Saxon there are two forms, *thencan* or *thenkan*, to think and *thinkan*, to seem. It is from the latter form that the verb in 'methinks' comes. Such being the case it (the verb thinks) is intransitive,

Even now, methinks, as pondering here I stand,
 I see the rural virtues leave the land.
 Down where yon anchoring vessel spreads the sail,
 That idly waiting flaps with every gale, 400

and consequently the pronoun 'me' has the power of a dative case. The pron. 'it' is not required to accompany the verb. Of this word, the past form is 'methought'.

"Methought I saw my late espoused wife

valence of '—

in the present day among the humbler classes in the West of our country; thereby showing, although by a confusion of ideas, the distinction which originally existed between 'thinkan' (to seem) and 'thencan' (to think). Thus instead of using the modern verb 'think', it is by far most common to hear,—

"I seem it will be fine to-day."

They seemed they knew my face again."

PARMINSTER'S *Materials for Eng. Grammar*.
 "The other impersonal verb is 'me listeth,' or 'melists,' equivalent to 'it pleases me.' Unlike the other two, the verb is transitive, so that the pron. 'me' has the power of an accusative case. These three are the only true Impersonal Verbs in the English language. They form a Class by themselves, because no pronoun accompanies them, as is the case with the equivalent expressions, it appears, it pleases, it rains, and with all the other verbs in the language."—LATHAM. 'As'—While. 'Even now'—An adverbial phrase, modifying 'see'.

397. 'Pondering'—A part, used as an adj. qual. I. In such cases as the present, the adjective qualifies the subject while engaged in the action, and thus it appears to have the force of an adverb. Its literal meaning is weighing, from Lat. *pondus*, a weight, so 'to weigh mentally'.

397-98. The order of cons. is:—(It seems to me that, at this very moment, when I stand pondering here, I see the virtues peculiar to rural simplicity of life leave the land.)

398. 'I see'—This is an example of 'Vision'. (*Vision* is the representation of past events, or imaginary objects and scenes, as actually present to the senses. This figure often consists in substituting the present tense for the past; thus,

"They rally, they bleed, for their kingdom and crown."

For a fine example of *Vision*, see MILTON'S *Par. Lost*, B. IV. l. 724.

398. 'Rural virtues'—An example of Metonymy, in which the abstract is used for the concrete, the term 'virtues' being here used for the people possessing the virtues referred to. The virtues meant are enumerated in lines 403-406, which characterize the rural population. 'Leave the land'—The idea of virtues going from, and returning to lands according as the conditions were favorable to their growth or the reverse, was a favourite one with ancient poets, and has been imitated by modern writers: e. g. of Justice. Cf. Virgil's *Georg.* B. II. 473; and also *Ecl.* IV. 6. So Pope, *Messiah*,—

"All crimes shall cease, and ancient fraud shall fail;

Returning Justice lift aloft her scale."

'Leave'—Present of the inf. mood.

399. 'Down'—i. e., to the beach, resumed in 'downward,' l. 401. Hence the word in this place is redundant.

399-400. The regular order is:—"They move downward to where yon anchoring vessel spreads her sail." 'That'—Is the relative. 'Yon'—Distant

Downward they move, a melancholy band,
 Pass from the shore, and darken all the strand.
 Contented toil, and hospitable care,
 And kind connubial tenderness, are there;

but within sight. Spreads her sails that flap with every breeze as they have nothing to do. The vessel is stationary and therefore the sails flap idly (slowly) in the breeze. 'Flaps'—Shakes, flutters.—A word formed from the sound—Cf. 'Flabby.' GALE—A strong current of air; a wind between a stiff breeze and a storm or tempest. Gales usually have a velocity of from fifty to sixty miles an hour. Among seamen they are variously qualified; as, a *stiff gale* or one of moderate violence; a *hard gale*, one of extreme violence; a *top-gallant gale*, one in which a ship may carry her top-gallant sails.—WEBSTER. ANCHORING—Lat. *anchora*, an anchor.—Riding at an anchor, or lying at anchor, not in the act of anchoring.

401. MELANCHOLY—Black. Gr. *melan*, bile, *chole* was supposed by ancient physicians to produce a disease causing general gloominess and dejection, almost amounting to insanity.—The literal sense of the word. 'They'—Nom. to 'move'; and having *band* in apposition, which stands for *virtues*.

402. 'Darken all the strand'—Cast a gloom over the shore; cover the whole beach. We sometimes say of a road crowded with people that it is *black* with people. DARKEN—By standing there in a mournful group; or perhaps by their absence. STRAND—He seems to distinguish between *shore* and *strand* making *strand* mean the beach, the shore in the most limited sense of the word. *Shore* and *shores* are often used very loosely; as "He left his native shore"—he left his native land, &c. There is no etymological reason for any such distinction. *Shore* is ultimately connected with '*shear*,' '*shears*,' '*shire*,' '*share*.' *Strand* is the Oldest English *strand*, a margin or border. The two lines mean this: The emigrants are about to embark, and they go in crowds to the shore, to go on board the vessel that is to convey them to a foreign country.

401-402. ANALYSIS:—

They, a melancholy band	Subject;
Move . . .	Predicate.
Downward . .	Extens. of Do.
They . . .	Subject.
Pass . . .	Predicate.
From the shore	Extens. of Do.
And (they) ..	Subject.
Darken . . .	Predicate.
All the strand ..	Completion of Do. (Ind. Obj.)

402. "The scene which Goldsmith so pathetically describes, of the poor villagers whose homes had been destroyed, whose native haunts had been made to cast them forth, going on towards the shore seeking for an asylum beyond the ocean, is not a solitary scene. It has been repeated from that hour to this; and every year, and almost every day, sees such thousands bidding adieu to their birth places."—HOWITT.

403-404. 'Contented toil'—Is this necessarily a virtue? It simply alludes to the peasant's content in his station. 'There'—That is, in the band. 'Hospitable care'—Of:—

"To where yon taper cheers the vale
 With hospitable ray."—GOLDSMITH.

the expression means simply—hospitality.

403-406. *Toil, care, tenderness, piety, loyalty* and *love* are here used for the persons, i.e., men and women possessing these qualities and states. By

And piety with wishes placed above,
 And steady loyalty, and faithful love.
 And thou, sweet Poetry, thou loveliest maid,
 Still first to fly where sensual joys invade;

405

Metonymy. 'Kind connubial tenderness'—Fond and affectionate families; or husbands and wives who strictly observed affection to each other. *Der.* Lat. *con* and *nubo*, I marry—Pertaining to marriage, conjugal. The meaning of the couplet may be expressed thus:—Among them are men that are willing to toil, and that are hospitable as well as kind and tender in their conduct towards their families.

405. And piety i.e., pious persons (by Metonymy) wishing for nothing of this world, but for the joys of heaven. '*Piety*'—Is the abstract for the concrete. '*With*'—Denotes *possession*.—*Having* wishes placed above (in heaven). '*With* wishes placed above,'—Acting up to the Apostle's command.—"Set your affection on things above, not on things on the earth."—*Cor.* iii. 2. See line 188 :—"But all the serious thoughts had rest in heaven."

406. '*Piety, loyalty and love are there.*'—Each of these words is in the nom. case; the three forming the *subject* of the verb *are*. **LOYALTY**—*Fr.* *loyal*, law and Latin *lex*=faithful to a prince. Cf. '*Legality*.' '*Royalty*' and '*regality*'—and similar pairs of words. '*Faithful, love*'—Sweet heart, i.e. persons loving each other sincerely.

407. This beautiful invocation to Poetry may either be taken as an exclamation standing apart from any grammatical construction, or may be united as a subject to the verb *fare thee well* in l. 416. The *thee* in *fare thee well* is really a subject also, though in the form of the objective case. **MORELL's** '*P. R. B.*'

'And thou, sweet Poetry, &c.'—Is an instance of Apostrophe. *Poetry* is personified as a maid. In the Greek Mythology too the Muses, who presided over the various kinds of poetry, were represented as nymphs (beautiful young maidens). '*Sweet*' is here an epithet meaning immortal,—hence *sweet Poetry*,—immortal or lovely verse. *Poetry*—Is feminine, because it is represented as a female or maid, and is in the same case with '*maid*' and '*thou*,'—i. e., in the case of address or vocative case.

Loveliest, is probably used for *very lovely*, just as in common language we sometimes say 'a most beautiful flower'; 'a most lovely creature.'

407-408. This is a very complicated sentence, and the principal clause is in line 416. The order of construction seems to be :—Fare thee well, sweet Poetry, thou loveliest maid who art always the first to leave when sensuality encroaches. 'Still.'—The force of 'still' is 'always.' '*First*'—Qualifies '*maid*.' '*Fly*' is an intrans. verb, here used transitively, in the sense of '*fly from*.'—Cf. 'Despair and anguish fled the struggling soul.' 'To fly the country' is a common instance of this use of the verb '*fly*.' '*Flee* (174) and '*fly*' are to be distinguished. The parts are *flee, fled, fled; fly, flew, flown*. '*Where sensual—inva-de*'—Is a Noun Sent. gov. by '*fly*.' We might treat the line differently by supplying 'from the place,' after '*fly*,' then the sentence '*where sensual joys invade*,'—is an Adj. Sent. *Inva-de*—Is here used in its moral sense i.e., invading the mind. *Der.* *in* and *vado*, I go. See notes on the word in *Es.* on *Crit.* l. 161.

408. 'Still first to fly &c.'—That always departest immediately from the place contaminated by sensual joys, meaning that is always most ready to abandon a place, the people of which are given to the enjoyment of sensual

Unfit in these degenerate times of shame
 To catch the heart, or strike for honest fame ; 410
 Dear charming nymph, neglected and decried,
 My shame in crowds, my solitary pride ;

pleasures—such pleasures incapacitating men from appreciating the charms i. e., the spiritual thoughts of Poetry.—The sense of the line is :—Men given up to sensuality cannot appreciate the spiritual thoughts of true poetry. ‘The poet is here grossly belied by many of his fellows, ancient and modern.’
 —SANKER.

409, *Unfit*—An adj. qualifying ‘*thou*,’ which has ‘*maid*’ or ‘*poetry*’ in apposition.—Unfit. The force of the Sax. prep. *un*=not. ‘These degenerates times’—As long as people place their golden age or paradise in by-gone times, instead of in the future, it is usual with poets to decry their own times, but Goldsmith perhaps had some ground for his complaint. See note on l. 57. DEGENERATE—Decayed in good qualities, base. ‘*Of shame*’—Genitive used to avoid another adjective. ‘Times of shame’=Shameful times. Cf. ‘Days of ease,’ ‘hours of pleasure.’

410. ‘*Catch the heart*’—Call forth the nobler emotions. Excite the feelings. Mark this is an idiom. ‘Strike for honest fame’—Seek fame without pandering to the vices and follies of the great. The fame acquired by men who write for the purpose of flattering the vanity or pandering to the vices of the rich and great, is not *honest fame*. The spirit of true poetry is always true; and a degenerate age is one which can not bear to hear the truth. Hence Poetry is ‘unfit to strike’ (*her lyre*) i.e., has no opportunity to acquire honourable fame, in other words, fame by proper means. *Strike for*=Strike a blow to win. Endeavour to gain. Here Poetry is apparently represented as *striking on her harp*. This is to keep up the figure.

409-10. Note the connexion in thought—‘Because in this degenerate age of shame, thou art not able to interest men or try for honest fame.’ HONEST—The words *honest*, *honesty*, formerly meant virtuous, virtue. ‘Honest is still often employed in this sense when persons speak of an ‘honest woman’. Cf. ‘Let us walk ‘*honestly*’ as in the day, not in rioting and drunkenness.’—*Rom.* XIII. 13.

411, Compare Burns:—‘Hail poesie ! thou nymph reserved.’

NYMPH—From a Greek word meaning a bride. Hence used more generally in mythology for lovely female spirits inhabiting in all natural objects, and presiding over all pursuits. So Goldsmith addresses poetry as ‘*dear charming nymph*,’ as Virgil apostrophizes the muses. (See *Ecl.* VII. 21).—It is in the case of address. NEGLECTED—Lat. *non* and *lego*, I choose—Not cultivated; slighted, DECRIED—Quite literally, cried down (Lat. *de*, down and *Fr. crier*, to cry. This and ‘neglected’ are past participles referring to ‘*nymph*.’ Syns.—*Decry* and *depreciate* refer to the estimation in which a thing is held, the former seeking to ‘cry’ it down, and the latter to run it down in the opinion of others. *Detract* and *disparage* refer to merit or value, which the former assails with cavilling, &c., while the latter wilfully underrates and seeks to degrade it. Men *decry* their rivals and *depreciate* their measure.

412. In company he (i.e., Goldsmith) felt himself ashamed of being a poet, because he regarded his own age as a degenerate one, whose people were destitute of feeling, and cared for nothing but wealth and luxury, and who laughed at the poet with his tender sensitive feelings, as a fool, but in private he prided himself upon the circumstance as he was a sincere lover of poetry i.e., however much the outer world might despise his poetic feelings he cherished it within his heart.—Goldsmith says he was ashamed to be publicly known as a poet. He had certainly no occasion to be so after the publication of *The Traveller* and

Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so

The Deserted Village. Note the peculiar force of '*my shame*' and '*my pride*'; '*Solitary pride*'—'Not my only pride, but my pride when alone.—'SARKEY.—'*Solitary*,' is here opposed to 'public.' On this use of 'pride' see line 163. '*Shame*' and '*pride*' in apposition to 'nymph.'

413. Compare with what Cowper says:—

"There is a pleasure in poetic pains
which only poets know."

Also Wither's fine lines to his Muse, from *The Shepherd's Hunting*,

"And though for her sake I'm crost,
Though my best hopes I have lost,
And knew she would make my trouble
Ten times more than ten times double,
I should love and keep her too,
Spite of all the world could do.

She doth tell me where to borrow
Comfort in the midst of sorrow,
Makes the desolatest place
To her presence be a grace,
And the blackest discontents
To be pleasing ornaments.

Therefore, thou best earthly bliss,
I will cherish thee for this,—
Poesy! thou sweet'st content
That e'er heaven to mortals lent,
Though they as a trifle leave thee,
Whose dull thoughts can not conceive thee;
Though thou be to them a scorn
That to nought but earth are born,
Let my life no longer be
Than I am in love with thee &c."

'Thou source of all my bliss, &c.'—Poetry by giving him the only joys he had, was the source of all his happiness and keeping him poor, was the source of all his woe (misery.) '*Thou*' is in the case of address. '*Source*' is in the same case with '*thou*.' '*Love*' is in the objective case governed by the prep. *of* und.

414. 'Thou found'st me, &c.'—Goldsmith when entering the world was poor and remained so from devoting himself to poetry; in other words he means to say that he obtained very little by his poetical writings. Compare this with what the poet says elsewhere :—"I cannot afford to court the draggle-tail muses, they would let me starve, but by my other labours I can make shift to eat, and drink, and have good clothes."

"He was obliged to drudge for booksellers, and starved into abandonment of poetry. There was no help for it, and truly it became him to be grateful that there were booksellers to drudge for. He had drank long and weary draughts, had tasted alike the sweetness and the bitterness of the cup, and no longer sanguine or ambitious, had yet reason to confess himself not wholly discontented. In many cases it is better to want than to have, and in almost all it is better to want than to ask."—FORSTER'S *Life of Goldsmith*.

Thou guide by which the nobler arts excel, 415
Thou nurse of every virtue, fare thee well!

Goldsmith is generally believed to have received a hundred pounds for *The Deserted Village*. But Mr. Forster doubts this. "What Griffin paid for the poem is very doubtful. Glover first tells, and Cooke repeats with additions, the story which Walter Scott also believed and repeated, that he had stipulated for a hundred pounds as the price, and returned part of it on some one telling him that five shillings a couplet was more than any poetry ever written was worth, and could only ruin the poor bookseller who gave it; but this is by no means credible perhaps, indeed of all possible speeches, it is the very last that a man is likely to have made who only a few weeks before had not scrupled to take 500 guineas from the same publisher, on the mere faith of a book which he had hardly even begun to write, though a good authority, the *Percy Memoir*, tells us it would have been quite in character."

'*That*'—A rel. pron. sec., pers. sing. fem. gender, nom. to '*foundest*.'

415. '*Nobler arts*'—Such as those of literary composition, music, painting and sculpture. Not *nobler* than poetry, for Goldsmith says that the poetic instinct is the guide to real excellence in these; but *nobler* as contrasted with the mechanical arts. Our poet includes in the term *noble*, both the *fine* and the *liberal* arts; Cf. 316. 'By which the nobler arts excel,'—Meaning the nobler arts mentioned above derive much excellence from poetry, by its representing fine images and ideas. '*Which*' is feminine, referring to '*guide*,' i.e., '*Poetry*.' The relative pron. '*Which*' is however generally neuter. "

415-16. Falconer, in his *Shipwreck*, speaking of the influence of poetry says:—

—the Muses came
The dark and solitary race to tame;
'Twas theirs the lawless passions to control
And melt in tender sympathy the soul;
The heart from vice and error to reclaim,
And breathe in human breasts celestial flame."

'Thou nurse of every &c !'—Poetry by its lively and attractive representations makes truths impressive on the mind, and it has also the effect of refining the heart; it thus encourages and fosters the virtues in all their forms. Lord Bacon says, "Poetry serveth and conferreth to magnanimity, morality and delectation." Nurse—From Lat. *nutrio*, to suckle or feed young, we pass to Fr. *nourrir*, and thence to E. '*nourish*.' In the same way, Lat. *nutrix* gives rise to Fr. *nourrice* and E. *nurse*. From *nourrir* was formed, *nourriture*, which was converted into E. *nurture*, as *nourrice* into *nurse*. Cf. SHAKES., *Rich.* II. II. 151:—

"This England,

This nurse, this teeming womb of royal Kings,"

'*Fare the well*,'—This is an instance of a Figure of speech called *Tmesis*, by which a compound word is separated into two parts, and one or more words inserted between them. Thus '*farewell*' is separated into two parts, for the order of construction is :— '*Farewell be to thee*.' This is the princ. clause in the sentence. The more correct form of this compound word (*Farewell*), from A. S. *faran*, to go, hence literally *go well*) is "*fare thou well*," as it is found in Shakespeare *fare thou*, being the sec. pers. sing. of the imp. and '*thou*' being of course, nom. With this compare:—"Of him be thou *were* also." From *thou* use of '*fare*,' it is equally said in English. 'How fares it?' 'How goes it?' And consequently, 'How is it with *'you*'? 'How proceed or succeed *'you*'? Although on the authority of Shakespeare, we find the

Farewell, and O ! where'er thy voice be tried,
On Torno's cliffs, or Pambamarca's side,

correct expression to be '*fare thou well*,' still instances may be cited showing the usage of the expression as in the text. Cf. MOORE :—

"Then *fare thee well* mine own dear love;
The world has now for us
No greater grief, no pain above,
The pain of parting thus."

In any case the construction is difficult. Some consider '*thee*' as an expletive just as '*me*' is in the expression. 'I sit *me* down'. Comp. also "come and trip it". '*There are some men*'—With the word '*farewell*' Comp. '*Adieu*'. (From Fr. *a Dieu*; Sp. *a Dios*, to God,) I commend you or I commit you to God. Also '*Goodbye*'. See further notes on the word '*fare well*' l. 51. Goldsmith here represents the genius of poetry as taking its departure along with the emigrants, being no longer able to dwell in a country, where luxury and vice prevail, hence *farewell* i.e., may you be prosperous in the new world i.e., he bids adieu to his companion [Poetry] as his poem is drawing to a close.

417-18. Note the grammatical connexion:—"Farewell and still let thy voice redress." '*Be tried*'—Not to be pressed to any very definite meaning. Wherever thou mayest essay to sing. TORNØ'S CLIFFS.—The Torno, (the more usual form of which is Tornea) is a river separating Sweden from Russia, and also of a Russian town at the mouth of the river, falls into the gulf of Bothnia. Its current is very rapid, and being much obstructed by rocks, forms, in its course, cataracts and cascades. There is a mountain in the neighbourhood of the town, from the summit of which the sun is seen all night at Midsummer, and which on this account is much visited by travellers. This mountain is probably the place referred to. Some are of opinion that *Tornea* is a lake, in the north of Sweden. Hence the expression =the heights round lake Tornea.

PAMBAMARCA (Otherwise PIMBAMARCA), is one of those mountains chosen by the Academicians of Paris, who visited this kingdom to measure a degree on the equator. "The *Paramo* of *Pambamarca*, 13,500ft. in height, is one of the principal summits of the Andes, in Columbia, near Quito, in south America. [The mountains in south America were called by the Spaniards *paramos* and *nevados*. The latter indicated those which entered into the region of perpetual snow, whilst the former meant mountainous places covered with stunted trees.]" The two phrases '*Torno's cliffs*' and '*Pambamarca's side*' are poetically used to signify regions of intense cold and heat—i. e., for extremes in length or in longitude.

"In writing a *History of the Earth and Animated Nature*, Goldsmith will probably have consulted the best geographical works of the day, and in selecting names to mark the frozen regions of the north, and the torrid clime of the equator, will have chosen places, known to the world by the scientific observations made by the French *savans* at so comparatively remote a date."—NOTES and QUERIES. For the sentiment in this passage, compare GRAY, *Progress of Poesy*, II. 2 :—

"In climes beyond the solar road,
Where shaggy forms o'er ice-built mountains roam,
The Muse has broke the twilight gloom
To cheer the shiv'ring native's dull abode.
And oft, beneath the od'rous shade,
Of Chili's boundless forests laid,
She deigns to hear the savage youth repeat,

Whether where equinoctial fervours glow,
Or winter wraps the polar world in snow,
Still let thy voice, prevailing over time,
Redress the rigours of th' inclement clime;
Aid slighted truth with thy persuasive strain;
Teach erring man to spurn the rage of gain;

420

In loose numbers wildly sweet,
Their feather-cinctur'd chiefs, and dusky loves."

The same idea is in the following line.

CLIFFS—From the verb 'to cleave', because those rocks which are properly called 'cliffs', appear to have been cut or cloven from the mass around them.

419. 'Equinoctial fervours'—The heat of the equatorial regions. Der. Lat. *aequus*, equal, and *nox, noctis*, a night. The equator is called the equinoctial line, because days and nights are always equal there. 'Glow'—shine; here pass through. FERVOUR—Lat. *ferveo*, I become hot. Heat; hence warmth, heat of mind in a figurative sense.

420. Note the ellipsis in this line. 'Or where, winter wraps.' 'Polar'—The world at either pole, Arctic or Antarctic but more generally used of the former. 'Wraps the polar &c.'—The polar regions are so very cold, that in winter they are covered with snow, and even the seas are frozen into vast fields of ice. Note the 'equinoctial regions' and the 'polar worlds' as the extremes in latitude. WINTER—Fig. Prosopopoeia or Personification.

421. 'Thy voice'—The voice of poetry, independent of the capricious neglect of one unworthy generation. 'Prevailing over time'—Possessing influence not to be destroyed by time; uninfluenced by and over-coming the interested and conventional views held at any particular time, i. e., always upholding truth. Poetry should teach truth, which is always the same, and does not change with time. (A very fine expansion of Goldsmith's sentiment occurs in the preface to *Davenant's* *Gondibert*, as follows,—"Truth narrative and past, which is a dead thing, belongs to the historian. Truth operative and always alive in its effects, belongs to the poet, and has its existence not in matter, but in mind.") In one word, 'always.' PREVAILING—Predominating. Lat. *pre*, before and *valeo*, to be strong. 'Still'—An adv. meaning 'always.'

422. 'Redress the rigours &c' i. e., Soothe these emigrants and reconcile them to their sufferings from frost and equatorial heat. i. e., let poetry become a source of mental consolation to those, suffering from physical privations. REDRESS—Compounded of Lat. *re* and Fr. *dress*, as the Fr. *dresser, droit* to strengthen are from the Latin *dirigere, directum*—to direct.—Literally to make straight again.—Relieve; repair; make amends; soothe; compensate for. 'Inclement'—Literally, unmerciful, opposed to 'clement.'—Here severe, referring to both heat and cold. Cf. "To guard the wretched from the inclement sky".—POPE. Note the Alliteration.

423. Persuade man to receive the truths of religion, so often despised. The persuasive music of poetry can lend an irresistible force, to truths. 'Persuasive strain,' i. e., thy notes which have the power of persuading. STRAIN—A song—perhaps connected with the ordinary idea of the word by the effort necessary to produce a sustained sound. TRUTH is here personified as a person to whom the assistance of Poetry would be advantageous.

422-24. The ellipsis supplied the lines would read :—*Still let thy voice redress the rigours &c.*—and *let thy voice aid &c., let thy voice teach &c.*, so that 'redress,' 'aid' and 'teach' are each of them in the inf. mood gov'd. by the active verb 'let,' which is here a princ. verb.

Teach him, that states of native strength possess, 425
 Though very poor, may still be very blest;
 That trade's proud empire hastes to swift decay,
 As ocean sweeps the labour'd mole away;

424. 'To spurn the rage of gain'—i. e. To despise the best or passionate love of wealth. 'Rage of'—Should be 'rage for'. 'Spurn,' see notes on line 106. 'Him'—Dative case gov'd. by 'to' und.

425. 'Of native strength possess,'—Possessed of native strength—strength which naturally belongs to them, i. e. Having a flourishing native population. 'Native'—Inborn; inherent, used in the same sense as 'self-dependent' in l. 429. The use of the substantive 'native' by Europeans to the people of this country savours of an idea of contempt—Educated Indians refrain from applying the word with reference to themselves. The Europeans as a body never imply any such meaning by it.—Der. *natus*, to be born. 'Of strength,' gov. by 'possess'. 'Possess.'—Is a past part. referrg. to 'states' as nom.

426. 'Very blest'—The common English rule is to use the adverb 'very' with other adverbs and 'with' adjs.; the adverb *much* with part. *Blest* here may be regarded rather as an adj. than a part., meaning happy and prosperous.

427-28. 'Trade's'—Literally 'trodden way,' connected with the verb 'to trade'; so 'any settled way of life'; hence 'commerce,' &c. 'Hastes'—Seldom used except in poetry, the form 'hasten' being common. 'Swift'—Is apparently more applicable to 'hastes' than to 'decay.' 'As'—A relative adverb, expressing 'manner.' MOLES.—From the Lat. *moles*, a mass, deep. So a massive structure, especially of masonry, at the mouth of a harbour, &c., to defend it from the violence of the waves, which requires much labour in its erection, and which is hence called 'laboured.' 'Ocean'—To omit the definite article before this word is a poetical license. [In the old Greek and Latin poets, the word *Oceanus* is a proper name, meaning 'the god of water,' but Goldsmith uses the word in the ordinary prose sense.] 'Laboured mole'—An instance of Transferred Epithet. The meaning of the couplet is:—That the proud empire or state that depends on trade, meaning the state raised to grandeur by commerce, soon decays, just as the ocean sweeps or dashes away a huge mole, or dyke constructed with great labour. Here the allusion is to the dykes, built by the Dutch and Belgians to protect their countries from the encroachments of the ocean. Note the *Simile* in l. 428.

428. The image would be clearer, if this line were expressed in the passive; for the idea is 'Trade's proud empire must perish as the laboured mole is swept away by the ocean; whilst power, independent of trade, can brave every storm.'—MORELL.

427-30. These four lines, Boswell (the biographer of Johnson) tells us, were added by Dr. Johnson—as also the style will show. Dr. Johnson considered that the 'Deserted Village' on the whole to be inferior to the 'Traveller.' But time has not confirmed that judgment. Were it only that the field of contemplation in the *Traveller* is somewhat desultory, and that (as a later poet pointed out) its successor has an endearing locality, and introduces us to beings with whom the imagination is ready to contract a friendship, the higher place must be given to the *Deserted Village*. Goethe tells us the transport with which the circle he now lived inhaled it, when they found themselves once more as in another Wakefield; and with what zeal he at once set to work to translate it into German. All the

While self-dependent power can time defy,
As rocks resist the billows and the sky.

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characteristics of the first poem seem to me developed in the second: with as chaste a simplicity, with as choice a selectness of natural expression, in verse of as musical cadence but with yet greater earnestness of purpose, and a far more human interest. Nor is that purpose to be lightly dismissed, because it more concerns the heart than the understanding, and is sentimental rather than philosophical.—FORSTER's *Life of Goldsmith*.

Goldsmith was not a political economist, and therefore did not pay much attention to the advantages derived from trade. His sympathies were with the poor, and hence his one-sided views on this subject. The accumulation of wealth has not brought about man's diminution, nor is trade's proud empire threatened with decay; but too eager are the triumphs of both, to be always conscious of evils attendant on even the benefits they bring, and of these it was the poet's purpose to remind us. The lesson can never be thrown away. No material prosperity can be so great, but that underneath it, and indeed because of it, will not still be found much suffering and sadness; much to remember that is commonly forgotten, much to attend to that is almost always neglected. Trade would not thrive the less, though shortened somewhat of its unfeeling train; nor wealth enjoy fewer blessings, if its unwieldy pomp less often spurned the cottage from the green. 'It is a melancholy thing to stand alone in one's country' said the Lord Leicester who built Holkham, when complimented on the completion of that princely dwelling. 'I look round, not a house is to be seen but mine. I am the giant of Giant-castle, and have eat up all my neighbours.' There is no man who has risen upwards in the world, even by ways the most honorable to himself and kindly to others, who may not be said to have a "Deserted Village" sacred to the tenderest and fondest recollections, which it is well that his fancy and his feeling should at times re-visit.—FORSTER's *Life of Goldsmith*.

429-30. '*While*'—An adv. of time.—At the same time that. '*Self-dependent power*'—Power proceeding from native strength and thus depending upon itself, such as a bold peasantry, and not on foreign or external commerce for the necessities of life. The two lines may be explained thus:—As rocks with stand the billows or rolling waves of the sea, and the inclemency of the sky, in like manner a country being possessed of its own power, can oppose the challenge of time equally. Mark the *Simile* contained in the lines.

429. This line embodies a very popular argument for Protection.

430. '*Rocks*,' i.e., natural as an e.g. of '*self-dependent power*,' contrasted with the artificial structures or dykes referred to, as indicating an e.g., of artificial power. *BILLOWS*—The waves of the ocean. "A ridge of water in a state of oscillation" is called a *wave*. A *billow* is a wave that swells or *bulges* out more than others." *SKY*—Weather, here used in the sense of foul weather—*an imitation of the classical use of 'caelum.'*

QUESTIONS FOR HOME EXERCISES, SELECTED FROM VARIOUS SOURCES.

1. When did Oliver Goldsmith live? Give a list of his writings and briefly mention the subject of each. What circumstances of Goldsmith's life appear to be alluded to in his poems? Who were his contemporaries? Characterise his style, and compare it with that of Cowper.

2. Give a short contrast between Goldsmith and Cowper as Men and as Poets.

3. What is the predominant characteristic of Goldsmith? (Graham.)

4. What opinion can we arrive at respecting the poem? (Ditto.)

5. What are its leading arguments or topics?

6. Under what class or species of Poetry would you include it? What may be said of the versification? Graham. Quote some instances indicating violations of metre.

7. Quote some examples of picturesque passages.

8. What passages may be extracted as possessing great political beauty? (Graham.)

9. Scan the last twelve lines of the poem. (Graham) also lines 19, 21, and 138.

10. Quote, or give the substance of the lines in which the lesson of the "Deserted Village" is summed up. Another writer has added some of these lines; name him, and point out the addition. State your own opinion of this lesson. (Cal. Un. Ent. Ex. Question Paper for 1886.)

11. Explain the following couplets:—

(a). "No surly porter stands, in guilty state,
To spurn imploring famine from the gate."

(b). "At ev'ry draught more large and large they grow,
A bloated mass of rank, unweildy woe."

(c). "No more the smith his dusky brow shall clear,
Relax his ponderous strength, and lean to hear."

(d). "Unfit in these degenerate times of shame,
To catch the heart, or strike for honest fame."

(e). "Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay."

12. Explain the sense of the following extracts:—

(a). "The dancing pair that simply sought renown,
.....
While secret laughter titter'd round the place."

(b). "Far different these from ev'ry former scene
.....
That only shelter'd thefts of harmless love."

13. Explain the meaning of the following lines:—

(a). "And half a tillage stints thy smiling plain".

(b). "Sweet Auburn! parent of the blissful hour."

(c). "By doctrines fashion'd to the varying hour."

(d). "Its former strength was but plethoric ill."

(e). "The hollow-sounding bittern guards its nest."

(f). "With blossom'd furze unprofitably gay."

(g). "The twelve good Rules, the Royal Game of Goose."

14. Contrast Goldsmith's sketch of the village parson with that of Crabbe.

15. Explain the allusions in the following passages:—

(a). "But times are altered, trade's unfeeling train
Usurp the land, and dispossess the swain."

- (b). "Those poisonous fields, with rank luxurious crown'd,
Where the dark scorpion gathers death around."
(c). "Near yonder thorn that lifts its head on high,

Where grey beard mirth and smiling toil retifed."

- (d). ".....The man of wealth and pride
Takes up a space that many poor supplied."

16. Explain and illustrate by familiar quotations from other writers, each of the following:—

(a). 'The sheltered cot'; (b). 'the whispering breeze'; (c). 'where wealth accumulates and men decay'; (d). 'the mingling notes came softened from below'; (e). 'that spoke the vacant mind'; (f). 'nightly shed'; (g). "Re mote from towns he ran his godly race;" (h). "The broken soldier, &c." (i). "Careless their merits or their faults to scan, &c." (j). "Nut-brown draughts, &c."

17. What other writer describing the "Deserted Village" gives a similar description to that of Goldsmith? Quote the passage.

18. Quote the passage which describes the departure of emigrants from their native land.

19. What kind of sentences, phrases, are the following, and point out to what do they respectively refer?—"If this be joy?" "How much he knew;" and lines 6, 54, 57, 110, 251-52.

20. Analyse:—123-24; 137-40.

21. Analyse the grammatical structure of 92-96; both inclusive; and point out the primary and subordinate sentences with their respective subjects and predicates.

22. Explain the following expressions:—"the mantling bliss"; 'self-dependent power'; 'smiling spring'; 'midnight masquerade.'

23. Give the roots of the words italicized, and mention two or three derivations from each root:—*Profound, destroy, fluctuate, survey, vacant.*

24. With what other words are the following etymologically allied? 'Whispering,' 'feats,' 'bond,' 'lawn,' 'fluctuate,' 'prize'; 'kind'; 'gloss.'

25. Remark critically each of the following:—

'Swain,' 'grasps,' 'wretched'; 'widowed'; 'cresses'; 'nor e'er had changed nor wished to change &c.'

26. Derive:—"gambol"; 'mansion'; 'charity'; 'bliss'; 'coy'; 'pomp'; 'wanton'; 'masquerade' and 'brocade.'

27. Explain the construction of lines 13-14; 23-24; 33; 43-44; 49-50; 189-92.

28. Give the literal meanings and collaterally their secondary or figurative meanings of:—"Hawthorn"; 'inspired' 'blooming'; 'smith'; 'deride'; 'indignant spurns'; 'glooms'; 'insidious.'

29. Give a short history of each of these words:—

'Church,' 'pastime,' 'tyrant,' 'soldier,' 'pain,' 'disastrous,' 'triumph.'

30. Give the different shades of meaning of the following:—

'Bowers,' 'circle.'

31. Account for the double forms 'smelt' and 'melt'; 'plashy' and 'splashy'; 'guile' and 'wile.'

32. Give the other forms of 'twitter,' 'rood,' 'guage'; 'cypher.'

33. Show the various usages from the context of each of the particles, enumerated below:—"As," 'but,' 'how'; 'on' 'over'; 'with'; 'yet.'

34. Note grammatically: 'mistrustless'; 'royal,' 'news.'

35. What is peculiar in each of the following:—

'Whispering wind'; 'wintry faggot'; 'wept o'er his wounds' and 'silken cloth.'

36. Remark upon the final 't' in 'caught', 'what', &c.
37. How many parts of speech may each of the following words be? Form sentences illustrating each case:—
'Desert'; 'bay'; 'auburn'; 'plain'; 'main'; 'pick'; 'hail.'
38. Remark etymologically upon each of the following:—
'Parlour'; 'truant'; 'gloss'; 'influence'; 'fares'; 'faggot'; 'fields'; 'crutch'; 'heaven'; 'tiles'; 'spot'; 'flights'; 'gorgeous.'
39. Give the original meanings of:—'vistas'; 'bower'; 'shoke'; 'swain'; 'decoy.'
40. Distinguish between:—'artificer'; 'artist' and 'artisan'; 'linger,' 'loiter' and 'log'; 'blossom' and 'bloom'; 'shade' and 'shadow'; 'amidst', 'middle,' 'midst' and 'among'; 'domain' and 'dominion'; 'decay' and 'decline'; 'flourish' and 'thrive'; 'sorrow' and 'grief'; 'doctrine' and 'precept'; 'pride' and 'vanity.'
41. How does Goldsmith discriminate between 'shore' and 'strand'; a 'splendid' and a 'happy' land?
42. Trace the successive steps how the following words came to be used in the English language:—'bower' 'charm,' 'truant.'
43. Observe philologically upon:—'tornado' and the English 'turn' 'landscape'; 'sidelong'; 'copse'; 'dear'; 'tale'; 'parlour'; 'miser'; 'garden.'
44. Define and quote instances from the poem illustrating Poetical Licence, Alliteration, Transfers; Transferred Epithet, Onomatopœa, Metonymy, Apocope, Euphemism, Periphrasis; and Irony.
45. Give the Antonyms or opposites of 'plain' as a noun; 'plenty'; 'bowers'; 'flourish'; 'transitory'; 'increase' 'decay'; 'splendid'; 'happy'; 'barren'; 'serious.'
46. Is the form 'loveliest' sanctioned in good prose? if not which is regarded as the equivalent established form for the same?
47. Parse:—*Sapped their strength* l. 394. *O, blest retirement friend to life's decline.*—*Mine*; 'all' l. 47; *if this be joy*?
48. Quote the lines from the poem which may be contrasted with line 172 of the "Traveller."
49. Give as many examples as you can from the poem of the use of nominal verbs.
50. Fill up the necessary ellipses in lls. 17 and 18; and line 129.
51. Point out any inaccuracy in the line:—"And told of all I felt and all I saw" also l. 328.
52. Explain the use of 'on' in l. 9; 'parting' l. 142; 'to' l. 146; 'cliff' l. 182; 'all' l. 285, 'far far' Sc. 50.
53. What are meant by 'decent' in l. 12; 'simply' l. 25; 'age,' l. 100; 'place disclose' l. 139; 'glow,' l. 159; 'terms' l. 209; 'the parlour splendours' l. 226; 'freighted' l. 269; 'secure to please' l. 288.
54. What is the force of each of the following:—'but' in l. 16; 'done' l. 157; 'the fall,' as compared with 'its fall' l. 286; 'with' and 'even' l. 32; 'only' l. 39; 'how much' l. 208; 'for' l. 284.
55. Remark grammatically upon the following:—
'Train' l. 17; 'an hare' l. 93; 'latter end' l. 107; 'an happy land' l. 288.
56. Point out the common meaning of:—"simply" in l. 25; 'many a pasture'; 'gale' l. 126; 'forty pounds a year.'
57. What does Goldsmith mean by 'men decay' in l. 52. That they decay morally, or numerically? 'bless' in l. 295; 'artist' l. 16; 'gathers death' l. 352; 'things like these' l. 386.
58. Justify 'her' in line 63; 'the' in 'the garden' in l. 137.
59. What part of the sentence each of the following respectively belong:—"my latest hours to crown" in l. 84; *I felt* l. 89; 'my long vexation past'

l. 95 ; 'to meet their young' in l. 118 ; 'she' l. 135 ; 'more skill'd'—rise l. 148 ; 'the service past' l. 181 ; 'obscure' l. 239 l. 239 ; 'pour' l. 276 ; the line 296 'terrors,' l. 346.

60. In what sense each of the following is used :—'careless' in l. 115 ; 'debt' l. 229 ; 'sweet' l. 1 ; 'seats' l. 6 ; 'remitting' l. 16 ; 'secret' 28 ; 'rood' l. 58 ; 'passing' l. 142 ; 'reign' l. 288 ; 'dome' l. 319.

61. Give similar instances of the use of 'spoke' as in line 122.

62. In what other sense besides that of the text is 'mantling' in l. 132 used ?

63. Give the precise meaning of 'charity' in l. 162 ; 'anchoring' in l. 399.

64. Show the appropriateness of 'royal' in l. 232 ; 'first born,' l. 256.

65. Give the full forms of 'parting,' 'blooms'.

66. How are 'innocence' and 'ease,' 'health' and 'plenty' used ? Quote other instances of like kind from the poem.

67. Give the force of 'en' in 'endeared,' and under what class of verbs would you put it ? Give other examples.

68. Give simple equivalents generally in one word of:—'sidelong looks' ; 'A time there was, when' ; 'long pomp'.

69. What different attributes are expressed by 'sweet' and 'smiling' in the expression 'sweet smiling village' ?

70. Is the expression 'are fled' correct ? If so, account for the double forms extant in the English language.

71. Explain the following divesting it of the figure of speech :—'Desolation saddens all thy green.'

72. What significations do adjectives formed from nouns by the addition of 'y' take in the English Language ? Illustrate your meaning by citing examples.

73. Convert the metaphor in line 53 into a simile.

74. How is the word 'griefs' looked upon both in modern and in the English of Shakespear's time ?

75. Explain fully and clearly the figures contained in :—189-92 ; 269 ; 329-30.

76. What kind of infinitive is: remained 'to scoff' ?

77. What does the passage beginning from verse 219 'downwards illustrate ?

78. Discuss the merits of Goldsmith both as a *Poet* and *Essayist* ? Was he a better poet or prose-writer ? Assign reasons for your answer.

79. Quote that passage from the *Traveller* in which Goldsmith expresses the same longing for his native place which he has in this poem.

80. Give a synopsis of the 'Deserted Village.'

ALPHABETICAL INDEX.

Of all the important words used in the notes.

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ERRATA AND ' CORRIGENDA.

Page.	No. of Note.	No. of Line.	For	Read
3	2	2	leathy	healthy
8	16	1	<i>mitloo</i>	<i>mitto</i>
11	27	7	word is hard and unpleasant &c.	word it is hard and unpleasant &c.
16	42	17	clause!	clause.
17	44	44	spears like	spear like
23	56-60	8	expecte	expected
26	66	11	<i>pumpe</i>	<i>pompe</i>
"	"	13	Andromicus	Andronicus
27	67-68	20	Excrutiating	Excrueiating
37	101	20	<i>aliteration</i>	<i>alliteration</i>
40	111-12	16	Docter	Doctor
43	121	14	(b)	(v.)
47	133	18	Omit:—"a pickwick"—	
52	"	17	whom	of whom
"	"	19	almost	a most
55	153	9	'e'	'e'
64	189-92	7	plagarism	plagiarism
68	199-200	12	'disaster'	'disaster'
69	201-204	"	proposition	preposition
73	"	Last line	'limits'	'lifts'
74	221	15	'often	often
79	239-40	7	snpart	impart
81	246	11	(Omit,—' <i>Relax</i> '—"The &c.	omitted."
83	257	2	troubleresting	trouble resting
87	"	7	ofrm	form
88	275-76	5	lands	land
89	279	9	referred	refers
99	"	1	' <i>Long-draun</i> '	' <i>Long-drawn</i> '
"	"	3	effect dismal	dismal effect
"	"	13	on slaughts	onslaughts
100	"	12	Belgrave	Belgrave
101	325-26	26	exhilation	exhilaration
102	329-30	23	contrast itself	contrast between itself
"	"	24	Insert 'more' between 'the' and 'sweet.'	
103	334	2	' <i>Heavey</i> '	' <i>Heary</i> '
104	339-40	2	'att his	'at this
107	340	1	grow	to grow
"	"	13	want.	want of song.
108	352	14	<i>scorpis</i>	<i>scorpio</i>
111	"	Last line.	first	last
112	368	5	resting	retiring
114	372	...	Put comma after 'continent'	
119	° Last line	...	nechoring	<i>anchoring</i>
120	403-404	2	his	their
124	415-16	20	' <i>Fare the well</i> ,	' <i>Fare thee well</i> '
"	"	28	thou	this
"	"	"	Fanglish	English
125	417-18	5	falls	and falls.
127	424	1	best	lust
128	"	22	Giaint	Giant

OPINIONS OF THE PRESS.

We have had before us proofs of Notes on Cowper's *Table Talk*, compiled by Suresh Chunder Dev.—The compilation has been well executed. The notes are copious and correct.—*The Hindu Patriot of the 16th September 1878.*

As a rule we disapprove of books to aid the students of our colleges in cramming for the University Examinations. Even the better ones among them are a doubtful advantage, in so far as they make it unnecessary for the student to consult authorities for himself, while many of them are illiterate, catch-penny productions which are only mischievous. Perhaps the best books written to help students by a native that we have come across are annotated copies of English poems compiled by Suresh Chundra Dev. We have examined portions of his editions of "Table Talk" and the "Essay on Criticism," and we think they are highly creditable to him. The notes are very full—sometime to excess, perhaps—and they have been compiled with great care and general accuracy. The compiler has had his proofs revised by Englishmen, and the value of his books has the testimony of some of our well-known professors and others. If the students must have books of the kind, which will enable them to dispense with the use of all books of reference in preparing for examination, these are about the best books, perhaps, they could get. A defect in the eyes of an English critic is probably a merit in books intended for native students. Many things are explained which would never occur to an Englishman as standing in need of explanation.—*The Statesman and Friend of India of the 7th June 1879.*

THE TRAVELLER,
OR,
A PROSPECT OF SOCIETY,
BY
OLIVER GOLDSMITH, M. B.,
EDITED WITH
NOTES,
Philological, Etymological, Critical, Analytical
and Explanatory, &c.,
TOGETHER WITH
A LIFE OF THE POET,
AND
AN ANALYSIS OF THE POEM,
CRITICISMS & EXAMINATION QUESTIONS FOR HOME EXERCISES,
AND
AN INDEX
OF ALL THE IMPORTANT WORDS USED IN THE NOTES.
BY
SURESH CHANDRA DEV.

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1882,
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"Here lies Goldsmith, for shortness called Noll,
Who wrote like angel, but talked like poor Poll" ~~—~~ GARRICK.

THE TRAVELLER,

OR

A PROSPECT OF SOCIETY.

"The Traveller; or a Prospect of Society; inscribed to the Rev. Mr. Henry Goldsmith by Oliver Goldsmith, M. B.," was first published in December, 1764, price 1s. 6d., and was the earliest production to which Goldsmith prefixed his name. It went through nine editions in Goldsmith's life-time.

The Traveller is a noble production. It combines the highest beauties of ethic and descriptive poetry. Here is, indeed, little room for invention, but its absence is compensated by a variety of interesting pictures, and a succession of the most pleasing images. Imagination, which good critics are agreed in considering as essential to a true poet, Goldsmith possessed in a very high degree, if this faculty be rightly described as "that which strongly impresses on the writer's mind, and enables him to convey to the reader the various forms of nature, incidents of life, and energies of passion." Of the national portraits, the character of the Swiss is the most admirably drawn, and that of the Dutch is the least felicitous. The plan of the Traveller is obvious and simple; but such as it is, Goldsmith appears to have borrowed it. There is a forgotten poem by Blackmore, entitled, "The Nature of Man" in three books, to which Goldsmith is indebted for the hint of his general plan. The poem has also evident imitations of Addison's "Letter from Italy" to the Rt. Hon'ble Charles Lord Halifax.

DEDICATION

TO

THE REV. HENRY GOLDSMITH.

Dear Sir,—I am sensible that the friendship between us can acquire no new force from the ceremonies of a dedication; and perhaps it demands an excuse thus to prefix your name to my attempts, which you decline giving with your own. But as a part of this poem was formerly written to you from Switzerland, the whole can now with propriety, be only inscribed to you. It will also throw a light upon many parts of it, when the reader understands, that it is addressed to a man who, despising fame and fortune, has retired early to happiness and obscurity, with an income of forty pounds a year.

I now perceive, my dear brother, the wisdom of your humble choice. You have entered upon a sacred office, where the harvest is great, and the labourers are but few; while you have left the field of ambition, where the labourers are many, and the harvest not worth carrying away. But of all kinds of ambition—what from the refinement of the times, from different systems of criticism, and from the divisions of party—that which pursues poetical fame is the wildest.

Poetry makes a principal amusement among unpolished nations; but in a country verging to the extremes of refinement, painting and music come in for a share. As these offer the feeble mind a less laborious entertainment, they at first rival poetry, and at length supplant her; they engross all that favour once shewn to her, and though but younger sisters, seize upon the elder's birth-right.

Yet, however this art may be neglected by the powerful, it is still in greater danger from the mistaken efforts of the learned to improve it. What criticisms

have we not heard of late in favour of blank verse and Pindaric odes, choruses, anapests and iambics, alliterative care and happy negligence! Every absurdity has now a champion to defend it; and as he is generally much in the wrong, so he has always much to say; for error is ever talkative.

But there is an enemy to this art still more dangerous,—I mean party. Party entirely distorts the judgment, and destroys the taste. When the mind is once infected with this disease, it can only find pleasure in what contributes to increase the distemper. Like the tiger, that seldom desists from pursuing man after having once preyed upon human flesh, the reader, who has once gratified his appetite with calumny, makes ever after the most agreeable feast upon murdered reputation. Such readers generally admire some half-witted thing, who wants to be thought a bold man, having lost the character of a wise one. Him they dignify with the name of poet: his tawdry lampoons are called Satires; his turbulence is said to be force, and his frenzy fire.*

What reception a poem may find, which has neither abuse, party, nor blank verse to support it, I can not tell, nor am I solicitous to know. My aims are right. Without espousing the cause of any party, I have attempted to moderate the rage of all. I have endeavoured to shew, that there may be equal happiness in states that are differently governed from our own; that every state has a particular principle of happiness and that this principle in each may be carried to a mischievous excess. There are few who can judge better than yourself how far these positions are illustrated in this poem.

I am,

Dear Sir,

Your most affectionate brother,

OLIVER GOLDSMITH.

*This is aimed at Churchill, who died 4th November 1764, while the first edition of the Traveller was passing through the press.—PETER CUNNINGHAM.

OLIVER GOLDSMITH.

1. 1728-52. Oliver Goldsmith was born at Pallas, in Forney parish, county Longford, Ireland, Nov. 29, 1728, the son of a clergyman, whose portrait, as given in that of Village Preacher drawn by his son, is well known to every body. To his elder brother Henry, he afterwards dedicated *The Traveller*. He was sent to some local school, and in time (in 1744) to Trinity College, Dublin, but he does not seem to have cut a very good figure as a pupil and scholar. After his leaving the University, his friends proposed various schemes for his future life, which were frustrated by his masterly thoughtlessness.

2. 1752-6. At last, in 1752, with the assistance of his friends he reached Edinburgh, to study medicine. Then he passed over to Leyden to study Anatomy and Chémistry, but the gaming-table had more attractions for him. Then he travelled, a very vagrant, about Europe: through Flanders, France, Switzerland, Italy, dependent during at least part of his tour upon what he could earn with his flute, or beg by the way. In 1756 he landed at Dover.

3. 1756-7. Arrived in London, matters went hard with him. He was usher in a school, assistant in a chemist's shop, medical practitioner, literary hack. In 1759 he won some distinction by his *Present State of Polite Literature in Europe*. Though his distresses were by no means over nor indeed were ever to be, or could ever be, so incurable was his improvidence, with 1759 began better times; Goldsmith had found his work.

4. 1759-74. In 1760 his fame was extended by his *Citizen of the World*, in 1764 by *The Traveller*, in 1765 by *The Vicar of Wakefield*, in 1770 by the *Deserted Village*, in 1773 by *She Stoops to Conquer*. During these years he took his place as one of the literary leaders of his time. He became a conspicuous member of the Johnsonian circle. But his improvidence never failed to embarrass his circumstances. In the Spring of 1774 his difficulties reached a crisis. Mental distress aggravated an attack of a disease to which his habits, at times severely sedentary, had rendered him liable; his illness was made worse by injudicious self-doctoring. In the height of his fame he died, March 25, 1774.—HALES. The following is a translation of a Latin epitaph written by Dr. Johnson to commemorate the name of

OLIVER GOLDSMITH.

A Poet, Naturalist, and Historian
Who left scarcely any style of writing untouched,
And touched nothing that he did not adorn,
Of all the passions

Whether smiles were to be moved or tears

A powerful yet gentle master;

* In genius, sublime, vivid, versatile,

In style, elevated, clear, elegant—

The love of companions

The fidelity of friends

And the veneration of readers

Have by this monument honoured the memory.

He was born in Ireland

At a place called Pallas

[In the parish] of Forney, [and County] of Longford

On the 29th November 1728.

Educated at [the university] of Dublin

And died in London 25th March 1774.

CRITICAL REMARKS

BY LORD MACAULAY.

(1.) In Christmas week, 1764, Goldsmith published a poem entitled "The Traveller." It was the first work to which he had put his name; and it at once raised him to the rank of a legitimate English classic. The opinion of the most skilful critics was, that nothing finer had appeared in verse since the fourth book of the Dunciad. In one respect, "The Traveller" differs from all Goldsmith's other writings. In general, his designs were bad, and his execution good. In "The Traveller" the execution though deserving of much praise, is far inferior to the design. No philosophical poem, ancient or modern, has a plan so noble and at the same time so simple. An English wanderer, seated on a crag among the Alps, near the point where three great countries meet, looks down on the boundless prospect, reviews his long pilgrimage, recalls the varieties of scenery, of climate, of Government, of religion, of natural character, which he has observed, and comes to the conclusion, just or unjust, that our happiness depends little on political institutions, and much on the temper and regulation of our own minds.—MACAULAY'S *Essays*.

(2.) Goldsmith was, indeed, emphatically a popular writer. For accurate research or grave disquisition he was not well qualified by nature or by education. He knew nothing accurately: his reading had been desultory nor had he meditated deeply on what he had read. He had seen much of the world; but he had noticed or retained little more of what he had seen than some grotesque incidents and characters which had happened to strike his fancy. But though his mind was very scantily stored with materials, he used what materials he had in such a way as to produce a wonderful effect. There have been many great writers, but perhaps no writer was ever more uniformly agreeable. His style was always pure and easy, and on proper occasions pointed and energetic. His narratives were always amusing, his descriptions always picturesque, his humour rich and joyous, yet not without an occasional tinge of amiable sadness. About everything that he wrote, serious and sportive, there was a certain natural grace and decorum, hardly to be expected from a man, a great part of whose life had been passed among thieves and beggars, street-walkers and merry andrews in those squalid dens which are the reproach of great capitals.—MACAULAY.

2. DR. AIKIN.

"The poem of "The Traveller" consists of a descriptive sketch of various European countries, with the manners and characters of the inhabitants, drawn by the author on the spot, for the moral purpose of contrasting their advantages and disadvantages, and deducing the general maxim, that the former are balanced by the latter, and that the sum of happiness does not greatly differ in any. Whatever he thought of the truth of this proposition, it must be acknowledged that national pictures were never before drawn with so much force and beauty; and the reader is at a loss whether most to admire the representations of visible nature presented to his fancy, or the moral portraiture addressed to his understanding. The different figures are also happily placed for the effect of contrast; the hardy Swiss after the effeminate Italian, and the phlegmatic Hollander after the volatile Frenchman. As the writer generally adheres closely to his topic, he has introduced few adventitious ornaments; but such as he has employed are in good taste: his similes in this and the companion piece are eminently beautiful."—*Letters on a Course of English Poetry*.

8. REV. HENRY FRANCIS CARY, M.A.

"In this poem, Goldsmith professes to compare the good and evil which fall to the share of those different nations, whose lot he contemplates. His design at

Setting out is to show that, whether we consider the blessings to be derived from art or from nature, we shall discover "an equal portion" dealt to all mankind." And the conclusion which he draws at the end of the poem lines (427-438), would be perfectly just if these premises were allowed him.

That it matters little or nothing to the happiness of men, whether they are governed well or ill, whether they live under fixed and known laws, or at the will of an arbitrary tyrant, is a paradox, the fallacy of which is happily too apparent to need any refutation.

Nor is his inference warranted by those particular observations which he makes for the purpose of establishing it. When of Italy he tells us, that "sensual bliss is all this nation knows," how is Italy to be compared either with itself, when it was prompted by those "noble aims," of which he speaks, or with that country where he sees

"The lords of human kind pass by,
Intent of high designs, a thoughtful band,
By forms unfashioned, fresh from nature's hand,
Fierce in their native hardness of soul,
True to imagined right, above control,
While e'en the peasant learns these rights to scan,
And learns to venerate himself as man?"

"That good is every where balanced by some evil, none will deny. But that no effort of courage or prudence can make one scale preponderate over another, and that a decree of fate has fixed them in eternal equipoise, is an opinion which, if it were seriously entertained, must bind men to a tame and spiritless acquiescence in whatever disadvantages or inconveniences they may chance to find themselves involved and leave to them the exercise of no other public virtue than that of a blind submission.

"His poetry is, happily, better than his argument."

He discriminates, with much skill, the manners of the several countries that pass in review before him; the illustrations with which he relieves and varies his main subject, are judiciously interspersed; and as he never raises his tone too far beyond his pitch at first starting, so he seldom sinks much below it.—
CARY'S English Poets.

4. THE RIGHT HON. JAMES WHITESIDE, Q. C.

"What was the design of Goldsmith in writing "The Traveller"? To give his own experiences in harmonious verse; to describe with beautiful simplicity the grandeur of nature; to indulge in noble and elevated contemplation of man, his government, his happiness; to clothe high philosophy in language which none could supply who had not the soul of a poet. Observe, thousands fly through countries without reflecting for a moment on what they see, or whom they see; without studying the landscape of a country. They are more occupied with their hand-book, their portmanteau, or their dinner, and cannot afford to waste time upon poetic nonsense. Goldsmith had no portmanteau, is reported to have had a second shirt, and certainly had good legs. The very stones he walked over, the mountains he climbed, the cities he saw, the cottage that gave him shelter, the soil, the climate, the manners and customs of the people amongst whom he dwelt; their sports, their privations, all were presented to his view in a poetic light, and furnished materials for the exercise of his genius.

As he walked, he moralised; the structure of "The Traveller," and many of the philosophical thoughts it contains, were devised, during what must have been, occasionally, dispiriting journeys. He informs us in an affectionate and manly dedication to his brother, that a part of his poem was formerly written to that brother from Switzerland.

"The Traveller" was not published for years after the return of the author to England, and therefore "was the production no less of meditation long and deep than of close observation and polished taste."—*A Lecture on Goldsmith, his Friends and his Critics.*

5. MASON.

In all that Goldsmith wrote, his compilations included, there was the charm, of his easy, perspicuous style. This was one of Goldsmith's natural gifts; with his humour, his tenderness, and his graceful delicacy of thought, he had it from the first. No writer in the language has ever surpassed him, or even equalled him, in that winning simplicity, that gentle ease of movement, sometimes careless and slipshod, but always in perfect good taste, and often delighting with the subtlest turns and felicities, which critics have admired for a hundred years in the diction of Goldsmith. It is this merit that still gives to his compilations what interest they have, though it was but in a moderate degree that he could exhibit it there. *Nulbun fore scribendi genus non tetigit; nullum quod tetigit non ornavit.* (There was no kind of writing almost that he did not touch; none that he touched that he did not adorn,) said Johnson of him in his epitaph in Westminster Abbey; and the remark includes his compilations. The 'style' of Goldsmith—which includes, of course, the habitual rule of sequence in his ideas, his sense of fitness and harmony, the liveliness of his fancy from moment to moment, and his general mental tact—this is a study in itself.

In his original writings, where the charm of his style is most felt, there is, with all their variety of form, a certain sameness of general effect. The field of incidents, characters, sentiments, and imagined situations within which the author moves is a limited one, though there is great deftness of recombination within that horizon.

We do not mean merely that Goldsmith, as 'an eighteenth century writer did not go beyond the intellectual and poetic range to which his century had restricted itself. This is true; and though we discern in Goldsmith's writings a fine vein of peculiarity, or even uniqueness, for the generation to which they belonged, there is yet abundant proof that his critical tenets did not essentially transcend those of his generation.

Even more for him than for some of his contemporaries, Pope was the limit of classic English literature, and the older grandeurs of Shakspeare and Milton were rugged, barbaric mountain masses, well at a distance. But over and above this limitation Goldsmith's range by essential sympathy with the tastes of his times, there was a something in his own method and choice of subjects causing a farther and inner circumscription of his bounds. All Goldsmith's phantasies, whether in verse or prose,—his "Vicar of Wakefield," his "Traveller," his "Deserted Village," his "Good-natured Man," and "She Stoops to Conquer," and even the humorous sketches that occur in his *Essays* and "*Citizen of World*"—are phantasies of what may be called reminiscence. Less than even Smollet, did Goldsmith invent, if by invention we mean a projection of the imagination into vacant space, and a filling of portion after portion of that space, as by sheer bold dreaming, with scenery, events, and beings never known before. He drew on the recollections of his own life, on the history of his own family, on the characters of his relatives, on whimsical incidents that had happened to him in his Irish youth or during his continental wanderings, on his experience as a literary drudge in London. That of these simple elements he made so many charming combinations, really differing from each other, and all, though suggested by fact, yet hung so sweetly in an ideal air, proved what an artist he was, and was better than much that is, commonly called invention. In short, if there is a measure of effect in Goldsmith's writings, it is because they consist of poetry and truth, humour and pathos, from his own life, and the supply from such a life as his was not inexhaustible.

Though so much of Goldsmith's best writing was generalized and idealized reminiscence, he discharged all special Irish colours out of the reminiscence. There are, of course, Irish references and allusions, and we know what a charm he had to the last for the island of his birth. But in most of his writings, even when it may have been Irish recollections that suggested the theme, he is careful to drop its origin, and transplant the tale into England. The ideal air in which his phantasies are hung is an English air..... Goldsmith's heart and genius were Irish; his wandering about in the world had given him a touch of cosmopolitan ease in his judgment of things and opinions, and especially, what was rare among Englishmen then, a great liking for the French; but in the force and matter of his writings he was purposely English.

6.

"The plan of this poem is simple, yet comprehensive and philosophical."—*CHAMBERS'S Cyclopædia of English Literature.*

7. JOHN FRANCIS WALLER, LL. D.

"The Traveller" is memorable as the first of Goldsmith's publications which appeared with his own name. It was the experiences and the reflections of his continental travel. Upon it he spent, during eight years of ungrateful labour, many an hour of deep, yet pleasant meditation. To it he looked, in hope and fear, as that which was to give him name and fame. And he was not disappointed. The charms of its composition, elegant, yet simple, the power of its descriptions, true to nature, lively, pathetic, and picturesque; the moral, philosophic, and social opinions propounded; the vigour and loftiness of expression which it occasionally displays, all those commended "The Traveller" to the judgment of every critic, as a work of highest merit. Great names endorsed the popular praise. Johnson pronounced it a poem "to which it would not be easy to find any thing equal since the days of Pope," and Charles Fox said "it was one of the finest poems in English language." Time has confirmed the criticism of contemporaries. Every year "The Traveller" has grown in favour. It is now read everywhere and by every one. Two great moralities are included in this poem. One, a deep moral feeling,—home-love, the soul of all patriotism, as it was an abiding passion in Goldsmith's heart; the other, a high moral principle of universal truth and application,—that man finds his greatest happiness, not in any particular region or under any particular form of government, but in his own mind; a thought finely expressed by Milton.

"The mind in its own place, and in itself,
Can make a heaven of hell, a hell of heaven."

And that the worst of ill humanity everywhere endures, are to be cured, not by human laws, but by a Divine philosophy that humanity cannot teach.—*CASSELL'S Illustrated Edition of Goldsmith's Works.*

8. MR. FORSTER.

"Johnson pronounced it (The Traveller) a poem to which it would not be easy to find any thing equal, since the death of Pope." Though covering but the space of twenty years, this was praise worth coveting, and was honestly deserved. The elaborate care and skill of the verse, the exquisite choice and selection of the diction, at once recalled to others, as to Johnson, the master so lately absolute in the realm of verse; and with these, there was a rich harmony of tone, a softness and simplicity of touch, a happy and playful peculiarity to the later poet. With a less pointed and standing than in Pope, and in some respects less suited to the heart in Goldsmith is more gentle, direct, and impression of "The Traveller" is of its naturalness and facility; and there is

felt the surpassing charm with which its every day genial fancies invest high thoughts of human happiness. The serene graces of its style, and the mellow flow of its verse, take us captive, before we feel the enchantment of its lovely images of various life, reflected from its calm still depths of philosophic contemplation. Above all do we perceive that it is a poem built upon nature, that it rests upon honest truth, that it is not crying to the moon and the stars for impossible sympathy, or dealing with other worlds, in fact or imagination, than the writer has himself lived in and known. Wisely had Goldsmith avoided, what in the false heroic versifiers of his day, he had wittily condemned; the practice, even commoner since, of building up poetry on fantastic unreality, of clothing it in harsh inversions of language, and of patching it out with affectations of by-gone vivacity, "as if the more it was unlike prose, the more it would resemble poetry." Making allowance for a brief expletive rarely scattered here and there, his poetical language is unadorned, yet rich; select, yet exquisitely plain; condensed yet home-felt and familiar. He has considered as he says himself of Parnell, "the language of poetry as the language of life" and conveys the warmest thoughts in the simplest expression.—*FOSTER'S Life and Times of Goldsmith.*

9. CAMPBELL.

The three important eras of his literary life were those of his appearance as a novelist, a poet, and a dramatic writer. The "Vicar of Wakefield" was finished in 1763; but was not printed till two years after, when his "Traveller," in 1765, had established his fame. The ballad of "Edwin and Angelina," came out in the following year; and in 1768 the appearance of his "Good Natured Man" made a bold and happy change in the reigning fashion of comedy, by substituting merriment for insipid sentiment. His "Deserted Village" appeared in 1769, and his second comedy "She Stoops to Conquer," in 1773. At intervals, between those works, he wrote his "Roman and English Histories," besides biographies and introductions to books. These were all executed as tasks of the booksellers; but with a grace which no other man could give to task-work. His "History of the Earth and Animated Nature" was the last, and most amusing, of these prose undertakings. In the meantime he had consumed more than the gains of all his labours by his imprudent management, and had injured his health by occasional excesses of application. His debts amounted to £4,300. "Was ever poet", said Dr. Johnson, "so trusted before?" To retrieve his finances, he contracted for new works to the booksellers, engaged to write comedies for both the theatres, and projected an "Universal Dictionary of the Sciences." But his labours were terminated by a death not wholly unimputable to the imprudence which had pervaded his life. In a fever, induced by strangury and distress, of mind, he made use of Dr. James' powders under circumstances, which he was warned would render them dangerous. The symptoms of his disease grew immediately more alarming, and he expired at the end of a few days in his forty-sixth year.

Goldsmith's poetry enjoys a calm and steady popularity. It inspires us indeed, with no admiration of daring design or of fertile invention; but it presents within its narrow limits a distinct and unbroken view of poetical delightfulness. His descriptions and sentiments have the pure zest of nature. He is refined without false delicacy, and correct without insipidity. Perhaps there is an intellectual composure in his manner, which may, in some passages, be said to approach to the reserved and prosaic; but he unbends from this graver strain of reflection, to tenderness, and even to playfulness, with an ease and grace almost exclusively his own; and connects extensive views of the happiness and interests of society, with pictures of life, that touch the heart by their familiarity. His language is certainly simple, though it is not cast in a rugged or careless mould. He is no disciple of the gaunt and fancied school of simplicity. Deliberately as he wrote, he cannot be accused

of wanting natural and idomatic expression. He uses the ornaments which must always distinguish true poetry from prose; and when he adopts colloquial plainness, it is with the utmost care and skill to avoid a vulgar humi- lity. There is more of this sustained simplicity, of this chaste economy and choice of words in Goldsmith, than in any modern poet, or perhaps than would be attainable or desirable as a standard for every writer of rhyme. In extensive narrative poems such a style would be too difficult. There is a noble propriety even in the careless strength of great poems as in the roughness of castle walls, and generally speaking, where there is a long course of story, or observation of life to be pursued, such exquisite touches as those of Goldsmith would be too costly material for sustaining it. But let us not imagine that the serene graces of this poet were not admirably adapted to his subjects. His poetry is not that of impe- tuous, but of contemplative sensibility; of a spirit breathing its regrets and recollections, in a tone that has no dissonance with the calm of philosophical reflection. He takes rather elevated speculative views of the causes of good and evil in society; at the same time, the objects which are most endeared to his imagination are those of familiar and simple interest; and the domestic affections may be said to be the only genii of his romance. The tendency towards abstracted observation in his poetry agrees peculiarly with the compen- dious form of expression which he studied*; whilst the homefelt joys, on which his fancy loved to repose, required at once the chaste and sweetest colours of language, to make them harmonize with the dignity of a philosophical poem. His whole manner has a still depth of feeling and reflection which give back the image of nature unruffled and minutely.

He has no redundant thoughts, or false transports but seems, on every occasion, to have weighed the impulse to which he surrendered himself. Whatever ardour or casual felicities he may have thus sacrificed, he gained a high degree of purity and self-possession. His chaste pathos makes him an insinuating moralist, and throws a charm of Clande-like softness over his descrip- tions of homely objects that would seem only fit to be the subjects of Dutch painting. But his quiet enthusiasm leads the affections to hufable things with- out a vulgar association; and he inspires us with a fondness to trace the simplest recollections of Auburn, till we count the furniture of its ale-house, and listen to the "varnished clock that cycled behind the door."

He betrays so little to make us visionary by the usual and palpable fig- ures of his art, he keeps apparently so close to realities, and draws certain conclusions, respecting the radical interests of man, so boldly and decidedly, that we pay him a compliment, not always extended to the tuneful tribe, that of judging his sentiments by their strict and logical interpretation. In thus judging him by the test of his philosophical spirit, I am not prepared to say, that he is a purely impartial theorist. He advances general positions respect- ing the happiness of society, founded on limited views of truth, and under the bias of local feelings. He contemplates only one side of the question. It must be always thus in poetry. Let the mind be ever so tranquilly disposed to reflection, yet if it retains practical sensation, it will embrace only those speculative opinions that fall in with the tone of the imagination. Yet I am not disposed to consider his principles as absurd, or his representations of life as the mere reveries of fancy.

In the "Des. Vill." he is an advocate for the agricultural, in preference to the commercial prosperity of a nation; and he pleads for the blessings of the

* There is perhaps no couplet in English rhyme more copiously con- densed than those two lines of the "Traveller," in which he describes the once flattering, vain, and happy character of the French.

"They please, are pleased, they give to get esteem,
Till, seeming blest, they grow to what they seem."

simpler state, not with the vague predilection for the country which is common to poets, but with an earnestness that professed to challenge our soberest belief. Between Rousseau's celebrated letter on the influence of the sciences and this popular poem, it will not be difficult to discover some resemblance of principles. They arrive at the same conclusions against luxury; the one from contemplating the ruins of a village, and the other from reviewing the downfall of empires. But the English poet is more moderate in his sentiment than the philosopher of Geneva; he neither stretches them to such obvious paradox, nor involves them in so many details of sophistry; nor does he blaspheme all philosophy and knowledge in pronouncing a malediction on luxury. Rousseau is the advocate of savageness, Goldsmith only of simplicity. Still, however, his theory is adverse to trade and wealth, and arts. He delineates their evils, and disclaims their vaunted benefits. This is certainly not philosophical neutrality; but a neutral balancing of arguments would have frozen the spirit of poetry. We must consider him as a pleader on that side of the question, which accorded with the predominant state of his heart; and, considered in that light he is the poetical advocate of many truths. He revisits a spot consecrated by his earliest and tenderest recollections; he misses the bloomy flush of life, which had marked its once busy, but now depopulated scenes; he beholds the inroads of monopolizing wealth, which had driven the peasant to emigration; and, tracing the sources of the evil to "Trades proud empire," which has so often proved a transient glory, and an enervating good, he laments the state of society, "Where wealth accumulates and men decay." Undoubtedly, counter views of the subject might have presented themselves both to the poet and philosopher. The imagination of either might have contemplated, in remote perspective, the replenishing of empires beyond the deep and the diffusion of civilized existence, as eventual consolations of futurity, for the present sufferings of emigration. But those distant and cold calculations of optimism would have been wholly foreign to the tone and subject of the poem. It was meant to fix our patriotic sympathy on an innocent and suffering class of the community, to refresh our recollections of the simple joys, the sacred and strong local attachments, and all the manly virtues of rustic life. Of such virtues the very remembrance is by degrees obliterated in the breasts of a commercial people. It was meant to rebuke the luxurious and selfish spirit of opulence, which, imitating the pomp and solitude of feudal abodes, without their hospitality and protection, surrounded itself with monotonous pleasure grounds, which indignantly "spurned the cottage from the green."

On the subject of those mis-named improvements, by the way in which

'Along the lawn, where scatter'd hamlets rose
Unwieldy wealth and cumbrous pomp repose.'

the possessors themselves of those places have not been always destitute of compunctions similar to the sentiments of the poet. Mr. Potter, in his "Observations on the Poor Laws," has recorded an instance of it. "When the late Earl of Leicester, was complimented upon the completion of his great design at Holkham, he replied, 'It is a melancholy thing to stand alone in one's country. I look round, not a house is to be seen but mine. I am the Giant of Giant Castle; and have eat up all my neighbours.'"

Although Goldsmith has not examined all the points and bearings of the question suggested by the changes in society which were passing before his eyes, he has strongly and affectingly pointed out the immediate evils with which those changes were pregnant. Nor while the picture of Auburn delights the fancy, does it make an useless appeal to our moral sentiments. It may be well sometimes that society, in the very pride and triumph of its improvement, should be taught to pause and look back upon its former steps to count the

virtues that have been lost or the victims that have been sacrificed by its changes. Whatever may be the calculations of the political economist as to ultimate effects, the circumstance of agricultural wealth being thrown into large masses, and of the small farmer exiled from his scanty domain, foreboded a baneful influence on the independent character of the peasantry, which it is by no means clear that subsequent events have proved to be either slight or imaginary.

Pleasing as Goldsmith is, it is impossible to ascribe variety to his poetical character; and Dr. Johnson has justly remarked something of an echoing resemblance of tone and sentiment between the "Traveller" and "Deserted Village." But the latter is certainly an improvement on its predecessor. The field of contemplation in the "Traveller" is rather desultory. The other poem has an endearing locality, and introduces us to beings with whom the imagination contracts an intimate friendship. Fiction in poetry is not the reverse of truth, but her soft and enchanted resemblance; and this ideal beauty of nature has been seldom united with so much sober fidelity as in the groups and scenery of the "Deserted Village."—Extracted from Campbell's *Specimens of the British Poets*.

GOLDSMITH AS A MAN.

Macaulay says, "He was vain, sensual, frivolous, profuse, improvident" and what is worse, "he was regardless of truth," but the impression we have derived from Irving's Life of Goldsmith is far from being unfavorable. The numerous anecdotes of his childlike simplicity, blundering awkwardness, ludicrous vanity and prompt, but thoughtless and often whimsical benevolence, instead of creating any bad impression rather endear him to us the more. It is true, as the critic remarks, that his heart was so soft even to weakness, he was so generous that he forgot to be just, and was so liberal to beggars that he had nothing left for his tailor and his butcher;" but do you love him the less on these accounts? He was the creature of impulse, he lacked what we call strength of purpose, but certain it is that "a more generous heart never beat in a human bosom." On receiving the news of his death Burke burst into a flood of tears, and Reynolds flung aside his brush and pallet for the day.

GOLDSMITH AS A SPEAKER AND WRITER.

Goldsmith the Speaker and Goldsmith the Writer were two different beings. See what Garrick said of him. The fact is, "Minds differ as rivers differ: there are transparent and sparkling rivers from which it is delightful to drink as they flow; to such rivers the minds of such men as Burke and Johnson may be compared. But there are rivers of which the water when first drawn is turbid and noisome but becomes pellucid as crystal and delicious to the taste if it be suffered to stand till it has deposited a sediment; and such a river is the type of the mind of Goldsmith. His first thoughts on every subject were confused even to absurdity, but they required only a little time to work themselves clear." Horace Walpole used to call him an "Inspired idiot." Indeed when the "Traveller" appeared, the members of the Club could scarcely believe that such magic numbers had flowed from him. He was a doctor and the following repartee well shew the estimation in which his professional knowledge was held. "I do not practise" he once cried, "and I make it a rule to prescribe only for my friends." "Pray dear Doctor" said Beauclerk, "alter your rule and prescribe only for your enemies." He wrote on Natural History, and yet Johnson said "If he can tell a horse from a cow, that is the extent of his knowledge in Zoology." On one occasion he maintained obstinately and even angrily that he chewed his dinner by moving his upper jaw. In his Animated Nature he relates with faith and with

perfect gravity all the most absurd lies which he could find in books of travels. He was a Historian and yet he was very nearly hoaxed into putting in his History of Greece an account of a battle between Alexander and Montezuma!

GOLDSMITH AS A PROSE WRITER.

As a prose writer few English writers have been endowed with a happier gift of style than Goldsmith; and few writers illustrate better than he how great is the power of a happy style. Perfect ease is his characteristic. Not a trace of effort is ever perceptible. Indeed his danger is of an opposite sort; for traces of carelessness may be detected only too often. There is a world of difference between writing easily, and writing free-and-easily—a difference often forgotten by attempters of the easy style. Goldsmith never mistakes the one for the other; he never sinks into vulgarity. With all his charming familiarity he yet never takes liberties with his readers, or exposes himself to liberties from them. Other characteristics are lucidity, idiotism, aptness and felicity of language. Such were the attractions of his style that they served as a complete apology for serious defects in many of his works. They served to make his *History of England*, his *History of Rome*, his *History of the Earth and Animated Nature*, popular for more than two generations and still give a wonderful fascination to those so called histories. It is difficult to conceive of any theme which his style could not have rendered palatable and sweet. He was a very literary Midas; he could transmute to gold whatever he touched.

Literature was his profession. He tried other means of livelihood in vain. He wrote much and variously, charming always. To us of to-day he is best known as a *Novelist* and a *Poet*.

GOLDSMITH AS A NOVELIST.

As a *novelist*, to whom is he not known, and known with delight? The *Vicar of Wakefield* as a story abounds in improbabilities and incoherences; indeed as a story it is worth very little; neither as a picture of what it professes to paint, English domestic life, can it be pronounced of great value; but it has created at least one fellow-creature for us with a truthfulness, a humour, a pathos almost incomparable. The *Vicar* can never be forgotten. He is a permanent part of the population of the world. Neither can the unceasing kindness of nature, the true gentle sympathy with the joys and the sorrows of men, the love not blind but still considerate and pitying which inspire and animate that portrait ever be forgotten. "It is not to be described," writes Goethe to Zelter in 1830, "the effect which Goldsmith's *Vicar* had upon me just at the critical moment of mental development. That lofty and benevolent irony, that fair and indulgent view of all infirmities and faults, that meekness under all calamities, that equanimity under all changes and chances, and the whole train of kindred virtues, whatever names they bear, proved my best education." Surely one may look leniently on Goldsmith's short-comings as a constructive artist, as one may shrink from passing any bitter sentence upon the frailties of his life, when one is refreshed and purified by his high wisdom and never-failing charity. If without offence I may use the words, I would say that his sins which were many should be forgiven, for he "loved much."

GOLDSMITH AS A POET.

'As a poet, grace marks Goldsmith rather than power—"sweetness" rather than 'light.' In accordance with the dubious theory of his age, he attempted

what was called didactic poetry. Both *The Traveller* and *The Deserted Village* have a didactic purpose. So far as that purpose predominates, they fail as poems, if not also as philosophical treatises. But happily Goldsmith's practice was better than his theory. Moved by a true poetic instinct, he often forgets his text; he intermits his preaching or his argumentation; and turns his powers to proper uses. Goldsmith is certainly one of our charming descriptive poets. One can not readily mention any pieces of domestic scenery that deserve comparison with those he has given us. Crabbe essayed to follow in his train; but, great as are his merits, he can scarcely be equalled with his master. In his facts Goldsmith is well nigh as faithful as Teniers; in sentiment and in spirit he excels him.—HALES.

CONTEMPORARIES.

Burke, Robertson, the Wartons, Gray, Mason, Gibbon, Adam Smith, Beattie, Sir William Jones, Churchill, Johnson, Garrick, Thomson, Collins, Cowper, Burns, &c.

METRE.

'The Traveller' and the 'Deserted Village' are written in *Heroic Verse*. Each line of which consists of five iambuses or ten syllables—the most dignified of English verse, and is much used, being well adapted to subjects of an elevated character. Milton's 'Paradise Lost', and 'Paradise Regained'; Thomson's 'Seasons'; Cowper's 'Task'; Young's 'Night Thoughts'; Roger's 'Italy'; Campbell's 'Pleasures of Hope'; Wordsworth's 'Excursion'; and Southey's 'Joan of Arc' and 'Madoc' are all written in this measure. In the true Heroic metre the lines or verses do not rhyme.

This poem may be classed among the 'Didactic' as well as the 'Descriptive' species of English Poems. It ranks in the third class.

EXAMPLES OF SCANNING.

1. FöR mē | yōur trib | ū tā | ry stōres | cōm bine.
Crōā | tiōns hōir | thē wōrld | thē wōrld | ys mine.
 2. E'en nōw | where Al | pine sōl | i tūdes | as cēnd
I sīt | me dōwn | a pēn | sive hōur | to spēnd;
And plac'd | on hīgh | a-bōve | the stōrm's | careēr.
Look dōwn | ward whēre | a hūn | dred realm's | appear.
 3. Its fōr | mer strength | was būt | ple-thōr | ic fīl.
 4. Falls blānt | ed frōm | each in | durá | ted heart.
 5. With tūne | less pipe | beside | the mūr | muring Loire
 6. And Ní | a gá | ra stúns | with tīkūn | d'ring sound.
 7. Where lāwns | extēnd | that scōrn | Arcá | dian pride.
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ANALYSIS OF THE POEM.

The poem opens with an affectionate statement of the poet's love for his brother, and of his grief at separation, which increases with distance, as is prettily expressed when the poet says, his heart

'Drags at each remove a lengthening chain.'

The second paragraph, lines 11 to 23, exhibits Goldsmith's power in the description of domestic scenes. The picture it draws of the innocent family and the host's, his brother's, simple kindly hospitality is charming. It gives us more-over some insight into Goldsmith's own kind heart. Only his own actual experience of

"The luxury of doing good"

could have given birth to so happy a phrase.

Nor is the artistic skill shown in this part of the poem less striking than the truth of the sentiments expressed. Yet the arrangement seems so natural that it is hardly seen to be artful. We do not know of a more perfect illustration of Horace's maxim that:—"The perfection of art is to show none":—than the transition from the second paragraph to the third, from description of a happy home to the complaint that the poet himself is shut out from such enjoyment.

The lines 23 to 30 feelingly give the lament of a man whose nature, while fully appreciating a home, is so restless as to shut him out from its possession.

The lines already noticed, the first thirty, may be regarded as introductory. In the next the poet supposes himself a traveller seated amongst the Alps and regarding the broad expanse below as all contributing to supply man's wants,—lines 45 to 50.

Yet, notwithstanding all that there is to contribute to man's happiness and enjoyment, in the poet's mind, lines 57 to 62.

A beautiful human line that last

His wish to be able to find, 'a spot, to real happiness consigned,' the poet knows to be unattainable. He says, lines 63 to 64

Since to the patriot;—"His first, best country, ever is at home."

In fact—the poem proceeds—there is no such happiest spot, for, if we compare different countries, we shall find of happiness:—

"An equal portion dealt to all mankind"

And that, each suffers from aiming too exclusively at some favourite happiness, whence, to each:—"This favourite good begets peculiar pain."

The poet next proceeds to the comparison of various countries, beginning, lls. 105—106, exclaiming in rapture, lls. 111 to 112, for fruits, blossoms, and flowers luxuriate without culture, and a lovely climate entices to the enjoyment of nature, lls. 123 to 124.

The fallen state of Italy and its people is then described and contrasted with its preceding splendour, lls. 134 to 142.

After describing the frivolous character of the Italians, the poet turns to Switzerland, lls. 169 to 172.

Yet even here there is content as all are equal tho' humble.

The simple habits of the Swiss, are next described as satisfying him and endearing his country to him. lls. 205—308.

It must not, however, be thought that there is not a reverse to this picture lls. 211 to 212.

And though lls, 233 to 258.

The poet then turns "To kinder skies, where gentler manners reign," viz. to France, which he describes as a, lls. 241-44.

But here too there is a second side to the pleasing picture; lls. 267 to 272 and again lls. 279 to 280.

Holland is next brought under review; an empire reclaimed from the ocean, where, lls. 299 to 306.

After some further depreciation of the Dutch, which, to say the least, is excessively exaggerated, the poet flies off grandly to his native country in the following magnificent but too partial lines 313—318, &c.

If, however, he is extreme in his praise, so too is he in his blame. The statement that, lls. 339-40 may be admitted as true to a certain extent; but the assertion that England is the land where

"Talent sinks and merit weeps unknown"

is not true, and could not have been when Johnson, and Goldsmith himself afforded such bright examples to the contrary, not to notice thousands of others. And we may well hope that the prophecy, lls. 355 to 360, is equally wide of the truth.

To this, follow some rather jaundiced political views on the state of England: but the conclusion of the poem is worthy of the author, and of Johnson who improved some lines and added others, those namely marked with an * in the text.—*MADRAS Journal Edition.*

THE TRAVELLER ;

OR,
A PROSPECT OF SOCIETY.

PROSPECT—Lat. *pro*, forward and *spectrum*, seen, fr. *specio*, I see. Literally, *a look out*, hence, view of things within the reach of the eye.

This poem is called "A Prospect of Society," or "The Traveller," because in it the poet takes a view of the state of society in the different countries of Europe in which he had travelled on foot, and in circumstances which afforded him the fullest means of becoming acquainted with the most numerous class in society, peculiarly termed the *people*. The date of the first edition of this book is 1764. It begins in the gloomy mood natural to genius in distress when wandering alone,

" Remote, unfriended, melancholy, slow."

"In the title, for *Prospect* we should rather say *View*; *Society* is employed in a much broader sense than is now the common use of the word. The nominal object of the poem is to show that, as far as happiness is concerned, one form of Government is as good as another. This was a favourite paradox with Dr. Johnson. Whether he or Goldsmith really believed it, may be reasonably doubted. Of course it is true that no political arrangements, however excellent can secure for any individual citizen immunity from misery; it is true also that different political systems may suit different peoples, and further that every political system has its special dangers; and it is true, again, that what constitution may be adapted for what people is often a question of the profoundest difficulty; it is true, lastly, that no civil constitution relieves any one enjoying the benefit of it from his own proper duties and responsibilities; but it is assuredly not true that there is no relation whatever between the Government of a country and the happiness of its inhabitants. A Government can, as it pleases, or according to its enlightenment, make circumstances favourable or unfavourable to individual development and happiness. So *a priori* one would suppose; so *a posteriori* one sees that it is. The political indifference set forth in *The Traveller* is in fact merely paradoxical. Fortunately one's enjoyment of the poem does not depend upon the accuracy of the creed it professes.—HALES.

As it was Goldsmith's travels that gave rise to the *Traveller*, it may be interesting to know what induced him to enter upon them. Though he remained about ten months in Leyden, and learnt something there, it was only to set out from that town on a strange roving tour through the continent. The notion of the possibility of such a tour to one without finances appears to have been put into his head by accident. Just before his arrival in Leyden there had died in that town the famous Danish humourist and miscellaneous author, Baron Holberg (1684-1764), and there seems to have been much talk in Leyden circles about this remarkable man, the reputed creator of modern Danish Literature, and especially about the hardships and adventures of his early life. A Norwegian by birth, he had come, after a boyhood of great privation, to Copenhagen, and had struggled on there in singular ways. But his ambition, as Goldsmith himself tells us, 'was not to be restrained, or his thirst of

THE TRAVELLER

HOME LOVE.

REMOTE, unfriended, melancholy, slow,
Or by the lazy Scheld, or wandering Po ;

knowledge satisfied, till he had seen the world. Without money, recommendations, or friends, he undertook to set out upon his travels and make the tour of Europe on foot. A good voice and a trifling skill in music were the only finances he had to support an undertaking so extensive; so he travelled by day, and at night sang at the doors of peasants' houses, to get himself a lodging. With great admiration Goldsmith goes on to tell what countries young Holberg travelled through, and how at length, returning to Copenhagen, he became popular as an author, was honoured with a title and enriched by the king, 'so that a life begun in contempt and penury ended in opulence and esteem.' What Holberg had done, Goldsmith resolved to do; and the description he gives of Holberg's tour and his means of subsistence during it is almost an exact description of his own tour and its shifts.' With exactly the same resources as Holberg had when he started, 'Goldsmith' quitted Leyden, bent upon the travel which his *Traveller* has made immortal.'

The first sketch of this poem is said to have been sent from Switzerland to his brother Henry in Ireland, for whom the poet had a great regard and affection. Perhaps what is called the first sketch was only the opening passage in which he talks of himself and home, and of his brother. Certainly there is something abrupt in the relation of that passage to the main part of the poem—in the transition from those personal thoughts to the thesis proposed to be treated of from the home-sick wanderer to the abstracted philosopher. See lls. 31-62. Probably other parts were written during his subsequent travels. Johnson, to whom what was written was shown when Goldsmith and he became acquainted, recognized the merit of it and urged its completion.

LINE 1. This line is always familiarly quoted. '*Remote*'—Lat. *remotus*, fr. *re*, back and *moveo* I move, Removed far off; i. e., far distant from home and relatives; here used of a person, but commonly of places. Cf. below l. 437. 'To men *remote* from power.'

'*Unfriended*'—Friendless.

Thus in the *Twelfth Night*, Act iii. Sc. iii., Antonio says to Sebastian :—

"And not all love to see you,
But jealousy what might befall your travel,
Being skillless in those parts; which, to a stranger,
Unguided and *unfriended*, often prove
Rough and inhospitable."—SHAKESPEARE.

'*Friend*,' now used solely as a noun, was formerly also used as a verb, for which we now employ *befriend*.

'So Fortune *friends* the bold.'—SPENSER, *Faerie Queene*.

'If ever fortune *friend* us with a barque
Largely supply us with all provision.'

—BEAUMONT AND FLETCHER, *Sea Voyage*.

'*Melancholy*'—Gr. *melan*, black and *chale*, bile. Literally, black bile.—Gloomy, dejected. It formerly denoted a kind of moody madness, due to an excess of this fluid mingling with the blood. It was also used to denote madness in general, and this is its signification in Burton's '*Anatomy of Melancholy*.'

'Some *melancholy* men have believed that elephants and birds and other creatures have a language whereby they discourse with one another'—RETZOLN, *Passions and Faculties of the Soul*.

Slow—Sluggish in mind; having that insipidity of mind incidental to a solitude, which makes a man "A heavy lump of earth without desire."

It refers to the slowness characteristic of a melancholy person.

This word has been condemned by many as being inconsistent with the other words in the line. But this is not the case, as will be seen from the following extract. On one occasion, at a meeting of the Literary Club,* Goldsmith was asked what he meant by the last word in the first line of his *Traveller*. 'Do you mean tardiness of locomotion?' Johnson, who was near the speaker, took part in what followed, and has related it. "Goldsmith, who would say something without consideration, answered 'Yes.' I was sitting by, and said, 'No, sir, you did not mean tardiness of locomotion: you mean that sluggishness of mind which comes upon a man in solitude.' 'Ah!' exclaimed Goldsmith, 'that was what I meant.'" "Chamier," Johnson adds, 'believed then that I had written the line, as much as if he had seen me write it.'" Yet it might be, if Burke had happened to be present, that Johnson would not have been permitted, so obviously to the satisfaction of every one in the room, dictatorially to lay down thus expressly what the poet meant. For who can doubt that he also meant slowness of motion? The first point of the picture is that: the poet is moving slowly, his tardiness of gait measuring the heaviness of heart, the pensive spirit, the melancholy, of which it is the outward expression and sign.

"There as I passed with careless steps and slow."—*Deserted Village*.

Goldsmith ought to have added to Johnson's remark that he meant all it said, and the other too; but no doubt he fell into one of his old furies when he heard the general *aye! aye!* that saluted the Great Cham's authoritative version. While he saw that superficially he had been wrong, he must have felt that properly explained his answer was substantially right; but he had no address to say so, and can not being in his hand."—FORSTER'S *Life of Goldsmith*.

The adjectives 'remote,' 'unfriended,' 'melancholy,' and 'slow' in line 1 refer to 'me' contained in *my* in line 8. 'The heart of *me*' when I am remote, unfriended, melancholy, slow, either by the lazy Scheld or wandering Po, without travelling fondly turns to thee. Or, we may refer these to *heart*, which is, by Synecdoche, for the individual.

These attributive adjuncts are attached (grammatically) to the noun *heart* which is the subject of the entire sentence. As regards the general connection of ideas, however, they are used as if the main subject were *I*, and the chief clause were, *I turn my thoughts with yearning love to thee*, or something equivalent.—MASON.

2. "Or.....or"—These words have here the signification of *whether.....or*. Sometimes in poetry they have also the force of *either...or*. But these uses should not be imitated in prose.

"For thy vast bounties are so numberless,
That them *or* to conceal or else to tell
Is equally impossible."—COWLEY.

'*Lazy Scheld*.'—The Scheld is a river of Belgium. The epithet *lazy* is very properly applied to it as it runs very slowly. In the lower part of its course, where it runs through a completely flat country, its banks are fenced by dykes to prevent inundation.

LAZY—(Teutonic) Cf. Roscommon:—

"Where *lazy* waters, without motion lay."

*The original members of this celebrated Club were Reynolds, Johnson, Burke, Dr. Nugent, Bennet Langton, Beauclerk, Chamier, Hawkins and Goldsmith.

Or onward, where the rude Carinthian boor
Against the houseless stranger shuts the door ;

And so Parnell :—" *Lazy lakes, unconscious of a flood,
Whose dull brown Naiads, ever sleep in mind.*"

' *Wandering Po* '—the ancient Latin *Padus*, Ligurian *Bodenus*, Greek *Eridanus*. Virgil refers to its terrible floods; see *Georgics*, I. 481, IV. 372.

Note the omission of the article before 'Po.' In English the definite article is used before names of rivers, mountains, and seas, but in poetry it is sometimes omitted for the sake of metre ;

"The springs
Of Ganges or Hydaspes, Indian streams."

' *Wandering* '—Travelling over without a certain course ; meandering. Thus Milton :—

—"The nether flood
Runs diverse, *wandering* many a famous realm."

Po—The Po is the largest river of Italy, both as regards its length and its volume of water. It rises in Mount Viso, flows eastward, and falls into the Adriatic Sea. The Po has a very winding course ; and therefore the poet calls it *wandering*. Its direct course is about 270 miles, but including windings, it is 450 miles in length.

The whole sentence is contracted, and must be split up into a number of separate sentences, of which the first will be ; *Remote, unfriended, melancholy, slow, by the lazy Scheld, my heart, untravelling, fondly turns to thee.* Then for by the *lazy Scheld* substitute successively by the *wandering Po* ; onward, where the...door ; where *Campania's plain...skies* ; where'er I roam, whatever realms to sea. Next in each of the sentences so obtained we must substitute first my heart still to my brother turns with ceaseless pain ; and then my heart drags at each remove a lengthening chain. In this way the entire sentence, from remote to chain, admits of being out up into fifteen separate sentences.—MASON.

3—4. Or farther on in Carinthia, where the inhospitable ploughman refuses shelter to houseless strangers or foreigners.

This is an adverbial sentence to 'go' or 'travel,' und. ; or to 'turns,' line f.

Dr. Goldsmith being questioned by a certain Mr. Hickey on the justice of such a censure upon a people, whom other travellers praised for being as good as, if not better than their neighbours, gave as a reason his being once after a fatiguing day's walk, obliged to quit a house he had entered for shelter, and pass part or the whole of night in seeking another (Vide Prior, 109). This made so strong an impression on his mind, because one of the greatest offences in the eye of an Irishman was any seeming want of the duties of hospitality. The opening scenes in the *Vicar of Wakefield*, and many other passages in Goldsmith, dwell on the duties of hospitality.

CARINTHIA forms a part of the old kingdom of Illyria—one of the provinces of the Austrian empire, near the head of the Adriatic. Carintia is very mountainous, and generally sterile. It is noted, however, for its mines of iron and lead. The inhabitants are rough, indolent, and superstitious. Goldsmith visited Carinthia in 1755. In the Celtic language *car* means a heap of stones, Comp. the Scotch cairns, Cairngorm among the Grampians, &c.

' *Onward* '—That is farther east, and farther away from Ireland : farther into the heart of *Εξαρπε*. This word is a compound of *on* and *ward* (Sans. *vr̥it*, to turn, Lat. *verto*, I turn) adjective, *wards*, adverbial, expressing situation or direction. A forward course ; a southward direction. *Hampwards*. ' *Onward* ' is opposed to 'backward,' 'aback.'

Or where Campania's plain forsaken lies, 5
 A weary waste expanding to the skies ;
 Where'er I roam, whatever realms to see,
 My heart untravell'd fondly turns to thee ;

BOOR—Sax. *gobar*, fr. *buan*, to till. Originally "a tiller of the ground," as in the case of the Dutch boors or boers at the Cape of Good Hope. With the added notion of roughness and coarseness which the word now conveys, compare similar changes in the meaning of 'churl' and 'clown'.

'Rude'—Lat. *rudis*., allied to 'raw' and *crude*. Rough, inhospitable, uncivil.

5. CAMPANIA—This word is probably derived from Lat. *campus*, a plain, in allusion to the level nature of the country. It is pretty clear, therefore, that the poet does not refer to that ancient province of Italy occupying the district about Naples, formerly called Campania Felix, which is fertile, well cultivated and densely peopled. The poet, no doubt, here alludes to the *Campagna-di-Roma*, an extensive district of the Papal States. The plain, which is about sixty miles in greatest length, is of a gloomy and desolate appearance. Here and there are seen the ruinous remains of lovely towers ; but there are no villages and very few houses, and except at sowing and reaping time, not a labourer is to be found. It abounds with swamps, which produce a pestilential malaria. The inhabitants of the tract of country suffer much, and have all the appearance of persons afflicted with dropsy, jaundice and ague. Its population is therefore comparatively small, and it is usually avoided by tourists, especially at certain seasons of the year. Hence the poet calls it *forsaken*.

Its modern name is Terra di Lavoro.

'Forsaken'—(Part. v.) Being deserted. This word properly belongs to the predicate 'lies.' *For* here has a negative force. *Forsake*=not to seek. Cf. *forget*, *forego* (*forgo*), *forgive* &c.

6. This line is chiefly explanatory of the preceding. The plain is one monotonous scene extending to the horizon. There is a want of variety, and hence the monotony of the scene.

'Weary'—Lit., subdued by continued toil—causing weariness, tiresome.

'Waste'—(From the verb)—Desolate or uncultivated tract of land. Thus in Milton's *Par. Regained*.

"Forty days Elijah, without food.

Wandered this barren waste."

'Expanding to the skies' i. e. So extensive as to be bounded only by the horizon ; stretching out to the horizon, so that the horizon and the sky apparently mixed ; hence the waste is said to expand to the skies.

This line stood originally :—

"A weary waste expanded to the skies."

7. The second clause is a repetition ; 'whatever realms I roam to see.'

ROAM—Literally it means 'to go at room.' The history of this word refers to a custom of visiting Rome as a holy place. Idle persons under this pretence led a wandering life, hence its modern signification 'to wander.' Chaucer spelt it *rome*, more close to the origin. Cf. *Saunter*.

'Realm'—(From Norman French *réal*, royal). A kingdom. Thus Shakespeare :—

"They had gathered a wise council to them
 Of every realm, that did debate this business."

And so Milton :—

"—A son whose worthy deeds
 Raised him to be the second in that realm."

Still to my Brother turns with ceaseless pain,
And drags at each remove a lengthening chain. 10

7—8. 'Where'er I roam, whatever realms to see,
My heart *untravell'd*, fondly turns to thee.'

In all my migrations, it is my body only that is alienated, but my heart, never distant from thy good-self, evermore reverts to thee affectionately. Thus in Kirk White's *Clifton Grove* :

"Whether in Arno's polished vales I stray,
Or where Oswego's swamps obstruct the way.

* * *

*Still, still to thee, where'er my footsteps roam,
My heart shall point and lead the wanderer home."*

Exception was taken by a Reviewer to the expression "untravell'd heart," which yet drags at each remove "a lengthening chain" as involving a contradiction.

But the objection, is more apparent than real, for by the common license of poetry it merely conveys the idea of the heart being unchanged, however removed by distance from the object of regard, Prior, 269.

'My heart'—In English the word *heart* is often used figuratively for 'soul,' 'mind' or 'feelings'; and sometimes for 'courage.' The emphasis is on *heart*.

'Heart *untravell'd*' i. e., Left at home, not travelling with its owner. A metaphorical expression.

'*Untravell'd*'—(Part V.) Here used figuratively, meaning not separated or estranged by distance. It refers to the *heart*.

The poet means that, although he has travelled far, he has, figuratively speaking, left his heart at home; that is home and its connections continue to hold the chief place in his thoughts. Just as a prisoner who is chained to a wall cannot escape from it, and may be said not to travel, though he can get a little away and the farther he gets away the longer his chain becomes, so Goldsmith's heart was untravelling being fastened to his brother's by a chain of love.—M. J. Ed.

FONDLY—Here affectionately. The original sense in which the word 'fond' was used, was 'foolish,' so that when tenderness of affection was first called fondness it must have been regarded as a kind of folly.

"A fond thing, vainly invented."
—*Articles of the Church of England*, xxii.

Bishop Barrow in one of his sermons describes a profane swearer as a *fondling*.
So Shakespeare—

"And for his dreams, I wonder he is so *fond*,
To trust the mockery of unquiet slumbers."—*Richard III.* iii. 2.

In Chaucer a *fonne* is a fool; and the word *fondling* can scarcely be said to have yet lost that meaning, (though it is omitted by Dr. Webster).

'To thee'—The poet refers to his brother Henry to whom the author dedicated the poem.

9. "The poet refers to his brother, the Rev. Henry Goldsmith, who died in 1768. He was curate of Kilkenny West, 'the moderate stipend of which, forty pounds a year, is sufficiently celebrated by his brother's lines. It has been stated that Mr. Goldsmith added a school, which, after having been held at more than one place in the vicinity, was finally fixed at Lissoy. Here his talents and industry gave it celebrity, and under his care the sons of many of the neighbouring gentry received their education.

"A fever breaking out among the boys about 1765, they dispersed for a time, but reassembling at Athlone, he continued his scholastic labours there until the time of

his death, which happened, like that of his brother, about the fortyfifth year of his age. He was a man of an excellent heart and amiable disposition."—PATER.

'Still'—Always, continually. This word denotes a continuance of any state or condition, whether of rest or motion.

'With ceaseless pain'—With incessant, unmitigated grief, caused by separation from the poet's brother, whom he loved so dearly.

7—10. The poet has made use of this beautiful and affecting image in the third letter of the *Citizen of the World*:—

"The farther I travel, I feel the pain of separation with a stronger force: those ties that bind me to my native country and you are still unbroken. By every remove I only drag a greater length of chain."

This passage is a familiar quotation.

10. 'And drags at each—chain.'—And my heart draws at each change of place, an extending chain; i. e. (figuratively) *the chain of affection that binds me to you suffers no rupture by distance, but it increases in length the farther I travel.* In other words, as he removes from home, his grief becomes greater. This same longing for his native place he expresses in still more touching language in *The Deserted Village*.

"In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes my latest hours to crown,
Amidst these humble bowers to lay me down;

I still had hopes, my long vacations past,
Here to return, and die at home at last."

Compare also, Gibber's *Com. Lover*:—

"When I am with Florimel, *u* (my heart) is still your prisoner, *it only draws a longer chain after it.*"

'A lengthening chain'—A metaphorical allusion to the fact that the longer a chain is, the heavier it is. The farther he went from his brother, the heavier his heart became.—STEVENS and MORRIS.

Analysis.

SENTENCES.

1. Where'er I roam, whatever realms to see,
2. My heart, untravell'd, fondly turns to thee;
3. My heart, untravell'd, still to my brother turns, {
with ceaseless pain;
4. And my heart drags at each remove }
a lengthening chain.

KIND OF SENTENCES.

- Adv. Sent. to 2.
Princ. Sent.
Princ. Sentence.
Princ. Sent. Co-
ord to 2 and 3.

Particular or Detailed Analysis.

Subject.	Predicate.	Completion.	Extension.
a. I ...	roam		where'er, (place), whatever realms to see, (purpose).
b. my heart untravell'd ...	turns		to thee, fondly.
c. my heart untravell'd ...	turns		still, to my brother, with ceaseless pain,
d. (and) my heart ...	drags	a lengthening chain	at each remove.

N. B.—The words to be supplied are printed in *Italics*.

INVOKES A BLESSING ON HIS BROTHER.

Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend ;

INVOKES A BLESSING ON HIS BROTHER.

'*Eternal blessings*' i. e. Ever-lasting comforts or happiness. **ETERNAL**—(Lat. *ævum*, a space or period of time and *ternus*, denoting continuance.) Literally Age-lasting. *Æternus* in Latin did not mean 'everlasting' in the sense here given. The Romans had not our idea of the word which with them only meant a long and indefinite period. It was the same with the Greeks. Its antonyms are *temporary*, *transient*, *fleeting*. **SYNS.** :—*Eternal* denotes that which has neither beginning nor end; *everlasting* is sometimes used in the English version of the scriptures in the sense of 'eternal,' but in modern usage, 'everlasting' is confined to the future and denotes that which is without end. '*Blessings*'—(From *bless*.) The favour of God; but literally a benediction, a prayer by which happiness is implored by one person for another.

'*Crown*'—(Lat. *corona*, a crown.) Figuratively, to *bless*.

12. '*Guardian*'—N. Fr. form of *warden*. Cf. *guard*, *ward*; *guile*, *wile*; *guise*, *wise*; *g'o.*—Performing the office of a kind protector or superintendent, as in the following sentence of Dryden :—

"My charming patroness protects me like a *guardian* angel."

'*Guardian saints*' i. e., guardian angels.

Analysis.

SENTENCES.			KIND OF SENTENCES.
1. <i>May</i> eternal blessings crown my earliest friend, ...			Optative Sent.
2. And <i>may</i> guardian saints attend round his dwelling; ...			Do. Co-ord to 1.
3. <i>May</i> that spot be blest. ... ' ...			Optative Sent.
4. Where cheerful guests retire to pause from toil, and to trim their evening fire. ... ' ...			Adj. Sent. to spot in 3.

Particular Analysis.

SUBJECT.	PREDICATE.	COMPLETION.	EXTENSION.
(a) Eternal blessings ...	<i>may</i> crown	... my earliest friend...	
(b) (and) guardian saints	<i>may</i> attend		.. round his dwelling.
(c) That spot ...	<i>may</i> be blest...		
(d) Cheerful guests	<i>retire</i> ...		' ... where to pause from toil, and to trim their &c.

'And round his dwelling guardian saints attend';—And may the protecting angels keep watch over his house; and may divine protection guard him. It was the belief in the time of Goldsmith that the good spirits were sent from heaven to protect good men on earth from all evils.

SAINT—Lat. *sanctus*, to make sacred, fr. *sacer*, sacred. **LIT.**, a person sanctified; hence secondarily one eminent for piety and virtue. The word 'saint' is prefixed to the authors of the Gospels, but that name is not more due to them than to any other Christian. 'All Christians are saints. They are all believers, and hence 'the holy people' as the translation of the Greek word implies. Every Epistle is addressed to the 'saints' that is to Christians. Yet it seems by universal consent, that the title 'saint' should be accorded, though not restricted to the evangelists, and to the apostles and writers of the New Testament, as a mark of their inspiration and their writing of the Sacred Record.

Blest be that spot, where cheerful guests retire
To pause from toil, and trim their evening fire :

'Attend'—Lat. *ad*, to and *tend*., I stretch. Lit., to stretch to or towards. Be on the watch to avert danger. It is, too, used in the sense of an optative.

'Throughout this paragraph, the poet refers to what he had been accustomed to in his father's house. In 1730, two years after the child's (Oliver's) birth, Charles Goldsmith removed his family to Lissoy, in the county Westmeath, that sweet 'Auburn' which every person who hears of it has seen in fancy. Here the kind parson brought up his eight children; and loving all the world as his son says, fancied all the world loved him. He had a crowd of poor dependents besides those hungry children. He kept an open table; round which sat flatterers and poor friends, who laughed at the honest rector's many jokes, and ate the produce of his seventy acres of farm. Those who have seen an Irish house in the present day, can fancy that one of Lissoy. The old beggar still has his allotted corner by the kitchen turf; the maimed old soldier still gets his potatoes and butter-milk; the poor cottier still asks his honour's charity, and prays God bless his Reverence for the six pence: the rugged pensioner still takes his place by right and sufferance. There's still a crowd in the kitchen and a crowd round the parlour-table, profusion, confusion, kindness, poverty.'—THACKERAY.

13. 'Blest'—The past tense and the past participle of the verb to *bless* are usually written *blessed*, especially in prose. *Blest*, however, a contraction of *blessed* is common enough in poetry. Cp. 'Blessed are the merciful.'—*Matt.* v. 7.

Also, 'Blest is the man who we'er consents,
By ill advice to walk. —*Psalms I, Metrical version.*

'The spot'—It refers to the home of his brother Henry Goldsmith at Lissoy in Ballymahon. In this line and the next, there is an allusion to the custom, which is universal in the British Isles, of friends gathering round the fireside to spend a social evening. See the beautiful description in the fourth book of the *Task*.

'Now stir the fire, and close the shutters fast, &c.'

'Cheerful guests' most probably refers to the parishioners of the Rev Henry Goldsmith, who used to repair to the house of their parish priest in the evening after their daily labours were at an end, in order to be instructed and delighted by conversing with their priest.

13—14. 'Where cheerful guests &c....evening fire':—Where the gay farmers went to enjoy after their day's labours repose and the happiness of his fireside. The readers will find only a more extended draught of this cheerful fireside in the following quotation from the *Vicar of Wakefield*, Ch. IV.

'As we rose with the sun, so we never pursued our labours after it was gone down but returned home to the expecting family; where smiling looks, a neat hearth and pleasant fire were prepared for our reception. Nor were we without guests; sometimes Farmer Flamborough, our talkative neighbour and often the blind piper, would pay us a visit, and taste our gooseberry wine; for the making of which we had neither lost the receipt nor the reputation.'

It is an adjective clause qualifying *spot*.

14. 'Trim their evening fire'—Mend the fire so as to make it bright and cheerful.

15. The same prayer is again expressed:—'Blessed be thou, O God to which persons in want and pain repair.'

15.—16.—Where want and pain repair and where every stranger...chair, are adjective clauses attached to *abode*. *Blessed* forms the complement of the verb of incomplete predication *be*.

Blest that abode, where want and pain repair, 15
 And every stranger finds a ready chair.
 Blest be those feasts, with 'simple plenty crown'd,
 Where all the ruddy family around

'Where want and pain... a ready chair.'—~~Where the destitute and the sick take themselves for shelter and support and every stranger finds a chair prepared for his reception.~~ The abode, where want and pain repair, is exemplified in.

"His house was known to all the vagrant train ;

The long-remember'd beggar was his guest,

And quite forgot their vices, in their woe &c."

—*The Dec. Vill.*, 149-160.

15. *Where* is here put for *whither*, the proper word to denote motion to a place. *Where* strictly expresses rest in a place.

REPAIR—Go to, resort to. Fr. *repairer*, fr. Low Lat. *repatriare*, to go back to one's country : a different word entirely from *repair*, to mend, which comes through the French from the Lat. *reparare*, to prepare again.

'*Want and pain*'—Abstract for concrete i. e., for poor and suffering persons.

His father's house was remarkable for its hospitality. See Extract under line 12.

'And every stranger &c.'—In full : and *where* every stranger &c.

16. 'Finds a ready chair'—Is welcomed. 'The native student is probably aware that, when a person is kindly received in an English house, he is asked to take a chair, i. e., to sit down.'—*M. J. Ed.*

17. '*Simple plenty*'—A sufficiency of plain, homely food, without luxuries. This expression is just the opposite of *rich* or *dainty dishes*.

SIMPLE—*Sineplura*, is an analogous formation, the *n* being changed, as usual, by the following labial. On this word Dean Trench thus observes, 'according to derivation which I am not prepared to give up, the 'simple' is one "without fold," (Lat. *sinepliclā*) ; just what we may imagine Nathanael to have been, and what our Lord attributed as the highest honour to him, the "Israelite without guile;" and, indeed, what higher honour could there be than to have nothing double about us, to be without duplicities or folds? Even the world that despises 'simplicity,' does not profess to approve of 'duplicitous,' or 'double-foldedness.' But in as much as we feel that in a world like ours, such a man will make himself a prey, will prove no match for the fraud and falsehood which he will every where encounter, and as there is that in most man which, were they obliged to choose between deceiving and being deceived, would make them choose the former, it has come to pass that 'simple,' which in a world of righteousness would be a word of highest honour, implies here in this world of ours something of scorn for the person to whom it is applied.'

17. This line stood originally :—

"Where mirth and peace abound."

'Crown'd'—Well supplied. The past part. of the verb to *crown*, and forms which are understood, the compound verb *are crown'd*. The regular proso order is : 'May these ~~benefits~~ which are crown'd with simple plenty be blest, &c.' The poet is fond of this verb. He has it in line 11, here it is in line 17, and again it occurs in line 45. The idea it conveys is that of abundance.

18. '*The ruddy family*'—The family having that tinge of redness in the face which the possession of good health imparts.

Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale ;

20

'Where'—An adverbial relative meaning in *which*.

'Ruddy'—Approaching to redness, pale red, rosy. *Rud* is an O. E. word meaning, redness, a blush.

'Fast, with a redd *rudā*,
To her chamber can shee flee.'

—*Boy and Mantle, Percy's Reliques.*

Hence *ruddle*, red earth, red ochre ; *Zutland*, so named from the red of the soil ; and *ruddock*, little red one, which was a common name with the older poets for the Redbreast.

19. '*Pranks*'—(Welsh *pranc*, a frolic, English *prance*) Lit., a wild flight ; ludicrous tricks ; wild frolics. Allied to *prink*. Cf. Shakspeare.

—'Lay home to him

Till his *pranks* have been too broad to bear with."

This word was once employed in the sense of ostentations display : hence our word *prance*, to which it is allied. Cp.

'Some *pranke* their ruffes.'

—SPENSER, *Faerie Queene*, I. IV. 14

'That ever I this dismal day did see !

Full far was I from thinking such a *pranke*.'

—*Ibid.* V. I. 15

Where the word means a mischievous and cruel act, as the context shows.

'*Jest*'—Originally, exploit, deed, fr. Lat. *gero*, *gestum*, to do, carry on, wage (war). Hence anything interesting or amusing.

First leave out or *pranks*, and then repeat the clause, substitute *pranks* for *jest*. Repeat *where all the ruddy family around before sigh, press, and learn*. We thus get a succession of adjective clauses, qualifying *feasts*.—MASON.

'*Jests that never fail*'—*Jests* that are never wanting, or absent, i. e., they were always very merry—there were plenty of jokes and merry tricks.

'*Laugh at*'—To ridicule ; to look with contempt.

20. *Pity*—Probably the primary sense of the Latin *pius* and *pietas* may have been nothing more than emotion, or affection, generally. But the words had come to be confined to the expression of reverential affection towards a superior, such as the gods or a parent. From *pietas* the Italian language has received *pieta* (apociently *pietade*), which has the senses both of reverence and of compassion. The French have moulded the word into two forms, which (according to what frequently takes place in a language have been respectively appropriated to the two senses ; and from their *piété* and *pitié* we have borrowed and applied in the same manner, our *piety* and *pity*. To the former moreover, we have assigned the adj. *pious* ; to the latter, *pitious*. But *pity*, which meant at one time reverence, and afterwards compassion, has come in some of its uses to suffer still further degradation. By *pitiful* (or full of pity) Shakspeare means compassion, but the modern sense of *pitiful* is contemptible or despicable. In many cases, too, when we say that we pity an individual, we mean that we despise or loathe him.—CRAIK.

'*Tale*'—Sax. *tellan*, to tell. This substantive we get from the verb (telly). Narrative. Its another meaning is number.

Sigh.—The subject of this verb is *family*, and supply the same subject to *press* and *learn*.

Or press the bashful stranger to his food,
And learn the luxury of doing good.

21. The poet refers to a very common custom both in Ireland and in some parts of Scotland.

There are many negligences of style in this poem, as always in Goldsmith's writings. The echo of the word *stranger* in line 16 has scarcely died out of the reader's ears before here it occurs again. So *bending* and *bend* in *lvs.* 48 and 52. Comp. the double recurrence of the word *ill* in *Des. Vill.*, line 51.

'*Ill* fares the land to hastening *ills* a prey;'

Where the fact, that in the former case it is an adverb, in the latter a substantive, rather makes matters worse.

'Or press the bashful .. food,'—Or to urge the stranger, who from his modesty did not join the party, to partake of the repast.

22. '*Press*'—Urge, entreat. So in the *Deserted Village*,—

'Nor the coy maid half willing to be *pr*st
Shall kiss the cup to pass it to the rest.'

22. 'And learn the luxury of doing good.'—A familiar quotation. And thus to know that exquisite satisfaction, which results from the practice of benevolence. The same expression occurs in Garth's poem on *Claremont*:—

'Hard was their lodging, homely was their food,
For all their *luxury* was *doing good*.'

Cf. too,

'The quality of Mercy is not strain'd,
It blesseth him that gives and him that takes.'

—SHAKESPEARE, *Merchant of Venice*.

LUXURY—Happiness, pleasure. *Luxuria* (from *lucus*, excess) in classical times was very much what our '*luxury*' is now. The meaning which in our earlier English was its only one, namely, indulgence in sins of the flesh, is derived from the use of '*luxuria*' in medieval ethics, where it never means any thing else but this. The awakening influence of the scholastic theology, joined to a more familiar acquaintance with classical Latinity, has probably caused its return to the classical meaning. In the following definition given by Phillips, we note the process of transition from its old meaning to its new; the old still remaining, but the new superinduced upon it.

"*Luxury*, all superfluity and excess in carnal pleasures, sumptuous fare or building; sensuality, riotousness, profuseness."—PHILLIPS, *New World of Words*. —TRENCH.

Doing—Note that *doing* is not a participle but a gerund.

In this line the poet expresses his own experience; for he derived real pleasure from doing good, and knew that it is more blessed to give than to receive. He was accordingly tenderly and sincerely loved by a large circle of friends; and no doubt, 'crowds of hungry beggars and lazy dependents took advantage of his good nature. 'A constancy equally happy and admirable was shown by Goldsmith, whose sweet and friendly nature bloomed kindly always in the midst of life's storm, and rain, and bitter weather. The poor fellow was never so friendless but he could befriend some one; never so pinched and wretched but he could give of his crust and speak his word of compassion. If he had but his flute left, he could give that, and make the children happy in the dreary London Court. He could give the coals in that queer coal-scuttle we read of to his poor neighbour: he could give away his blankets in college to the poor widow, and warm himself as he best might in the feathers: he could pawn his coat to save his landlord from gaol: when he was a school-usher, he spent his earnings in treats for the

THE RESTLESS DISPOSITION OF THE POET.

But me, not destin'd such delights to share,
 My prime of 'life in wand'ring spent and care;
 Impell'd, with steps unceasing, to pursue 25
 Some fleeting good, that mocks me with the view;

boys, and the good-natured schoolmaster's wife said justly that she ought to keep Mr. Goldsmith's money as well as the young gentlemen's .. His purse and his heart were every body's, and his friends' as much as his own.'—~~THE~~ GRAY.

THE RESTLESS DISPOSITION OF THE POET.

23. 'But me, not destin'd &c.'—But it was never my lot to enjoy such pleasure. *Me* is in the obj. case gov'd. by the verb *leads*, in l. 29, which is the principal verb of the sentence. Thus: *My fortune leads me*, &c.

Cowper must have had this passage, consciously or unconsciously in his ear when he wrote line 100 &c. in his lines *On the Receipt of my mother's Picture out of Norfolk*.

23--26. "When will my wanderings be at an end? When will my restless disposition give me leave to enjoy the present hour? When at Lyons, I thought all happiness lay beyond the Alps; when in Italy, I found myself still in want of something, and expected to leave solicitude behind me by going into Romolia; and now you find me turning back, still expecting ease every where but where I am."—*The Bee*, No. 1.

24. '*Prime of life*'—The spring of life, when men are in the height of health, strength and beauty, the best part of life, when both body and mind are in their most effective condition. When the word *prime* is used alone, it sometimes means the early part of life. Here life is compared to seasons and as *spring* is the finest of all the seasons, so *youth* is the best part in a man's life. *Primrose*, lit., the first rose. *Primer*, lit., a first book.

Spent is a part. used as an adj. defining *prime of life*, or a past part., after *being* und. 'Thus my prime of life *being* spent in wandering and care.'

'My prime of life spent.'—A nominative absolute, forming an adverbial adjunct to the predicate *leads*.—MASON.

25. '*Impell'd*'—Driven on; pressed on. Lat *in* and *pello*, to beat, a past part. attributive to *me*; in l. 23.

26. 'Some fleeting good, that &c.'—Some prospect of happiness which play on my sight for a while, and then vanishes like a will-o-the-wisp as soon as I endeavour to reach it.

'Mocks me with the view.'—That first tempts me to follow it by its appearance; and then, as I think I am about to secure it, eludes my grasp and vanishes. The poet probably had in his mind the phenomenon of the Mirage. The realization of an anticipated pleasure is often disappointing. Cp:—

'Hope springs eternal in the human breast,

Man never is, but always to be, blest.'—Pope, *Essay on Man*, I. 95.

It is an adjective clause qualifying *good*.

'*Fleeting*'—Flying; eluding. *Fleeting* is derived from *fluere*. A. S. *fleotan*, to flow; and hence denotes anything passing rapidly away.

Good—This word, really an adjective, often becomes a noun, as is shown by its taking the plural form, *goods*, although with a slightly different meaning. This change is called 'conversion.' Compare *black*, *blacks*; *ill*, *ills*; *sweet*, *sweets*;

That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies;
My fortune leads to traverse realms alone,
And find no spot of all the world my own.

30

bitter, bitters. Other adjectives, although frequently used without nouns, as *poor, bad, blind, deaf, dumb, wicked, idle, &c.*, are not converted into nouns, as is shown by their not taking the plural form.—STEVENS and MORRIS.

This ~~verse~~ is a familiar quotation.

27. 'The circle, &c'.—The horizon is that circle in the heavens which bounds the view on all sides, and which is greater or less as the observer is more or less elevated from the surface of the earth. The circle gets no nearer, nay it appears to recede, as one advances. This is owing to the shape of the earth.—McLeod.

27—28. 'That like the circle ..flies &c'.—Just as the horizon tempts me from a distance to approach it and recedes from my steps as I advance, so it is with me the 'flecting good,' which I always see in the distance, but can never lay hold of it. Upon this image is raised the well known story of the Bumpkin and the Cup of Gold. The simile is lively and apposite, and strongly represents the deceptions of hope, in holding up perspectives of happiness, which our burning impatience to our great prejudice "so soon finds to be false." Our author has used the same figure in his novel.

"And though death, the only friend of the wretched, for a little while mock the weary traveller with the view, and like his horizon still flies before him &c.—*The Vicar of Wakefield*, Ch. XXIX.

'That allures &c.' and 'that flies, &c.' are two adjective clauses qualifying good. As *I follow* is an adverbial clause attached to *flies*; as being used in the sense of *while*.

CIRCLE—Lat. *circulus*, fr. *circa*, or *circum*, around, Gr. *kirkos*, a ring, Heb. *kikkar*, a circle, fr. *karkar*, to go or move in a circle. Literally *that which goes round about or encompasses*. The verb *encircle* is more frequently used than the verb 'to circle.'

29—30. 'Misfortune leads ..my own.'—I am marked by my destinies to roam in foreign countries unattended and unaccompanied and never to find a single spot in my wanderings over the whole world, that I may justly call my own. The last line of our poet is closely followed in :—

"Though were his sight conveyed from zone to zone,
He would not find one spot of ground his own."

And by the last of the following lines of Prior, written in Robe's *Geography* :—

"My destined miles I shall have gone,
By Thames or Mæsa, by Po or Rhone,
And found no foot of earth my own."

29. 'Fortune'—Fate; destiny. 'Leads' i. e., leads me. *Alone* qualifies me.

'Traverse'—(Lat. *trans*, beyond and *vertum*, *verto*, to turn) Literally *to turn, lay or place in a cross direction*. Hence to cross in travelling.

Here it is a verb.

Traverse—(adv.) *Atwart, crosswise.*

" (adj.) *Lying across.*

" (s.) Anything that crosses; a barrier. N.B.—This word is never used as a preposition, although as such in many dictionaries.

30. *Spot of all the world*—The preposition 'of' is here used to relate the part

E'en now, where Alpine solitudes ascend,
I sit me down a pensive hour to spend ;

to the whole. Concerning the meaning and uses of the prepositions see *Bain's Grammar*. 'Where &c.'—In the solitude of the Alps.

"After an affectionate and regretful glance to the peaceful seat of fraternal kindness, and some expressions of self-pity, the poet sits down amid Alpine solitudes to spend a pensive hour in meditating on the state of mankind. He finds that the natives of every land regard their own with preference; whence he is led to this proposition:—that if we impartially compare the advantages belonging to different countries, we shall conclude that an equal portion of good is dealt to all the human race. He further supposes, that every nation, having in view one peculiar species of happiness, models life to that alone; whence this favourite kind, pushed to an extreme, becomes a source of peculiar evils. To exemplify this by instances, is the business of the subsequent descriptive part of the piece.—*ATKIN*.

"In this paragraph we have a true picture of the poet's own life. He was idle, penniless, and fond of pleasure: he learned his way early to the pawn-broker's shop. He wrote ballads they say for the street singers, who paid him a crown for a poem: and his pleasure was to steal out at night and hear his verses sung. He was chastised by his tutor for giving a dance in his rooms, and took the box in the ear so much to heart, that he packed up his all, pawned his books and little property, and disappeared from college and family. He said he intended to go to America, but when his money was spent, the young prodigal came home carefully, and the good folks there killed their calf—it was 'ut a lean one—and welcomed him back.

"After college, he hung about his mother's house, and lived for some years the life of a buckeen—passed a month with this relation and that, a year with one patron, a great deal of time at the public-house. Tired of this life, it was resolved that he should go to London, and study at the Temple, but he got no farther on the road to London and the woolstack than Dublin, where he gambled away the fifty pound given him for his outfit, and whence he returned to the indefatigable forgiveness of home. Then he determined to be a doctor, and Uncle Contarine helped him to a couple of years at Edinburgh. Then from Edinburgh he felt that he ought to hear the famous professors of Leyden and Paris, and wrote most amusing pious letters to his uncle about the great Farheim, DuPetit, and Duhamel du Monceau, whose lectures he proposed to follow. If Uncle Contarine believed those letters—if Oliver's mother believed that story which the youth related of his going to Cork, with the purpose of embarking for America, of his having paid his passage-money and having sent his kit on board; of the anonymous captain sailing away with Oliver's valuable luggage, in a nameless ship, never to return; if Uncle Contarine and the mother at Ballymahon believed his stories, they must have been a very simple pair; as it was a very simple rogue indeed who cheated them. When the lad, after failing in his clerical examination, after failing in his plan for studying the law, took leave of these projects and of his parents, and set out for Edinburgh, he saw mother, and uncle, and lazy Ballymahon, and green native turf, and sparkling river for the last time. He was never to look on old Ireland more, and only in fancy revisit her."—*THACKERAY*.

31—34. The lines are thus scanned:—

E'en nōw | whēre Al | pīne sōl | Y tūdes | ā soēnd
I sit | mē dōwn | ā pēn | slve hōur | tō spēnd :
And plā'ed | on hīg'h | abō've | the stor'ins | cā'Peer
Look dōw'n | wārd whēre | ā hu'n | drēd reā'lms | appēar.

31. *E'en*—For *even*. The young reader must observe that in such abbreviated words as *e'en*, *e'er*, *ne'er*, *sha'n't*, *can't*, &c., the apostrophe must always be placed where the letter or letters are left out. The contraction of a word

by taking out one or more letters from the middle of it is called *Syncope* (Greek, a cutting short), and it is then said to be syncopeated. *Elision* is a word of Latin origin, meaning the cutting a syllable off or out from, a word.

'Alpine solitudes' i. e. The solitary Alpine hills. Among the Alps, Switzerland, or any similarly lofty mountains. Cf:—

"Palmy shades and aromatic woods,
That grace the plains, invest the peopled hills,
And up the more than *Alpine* mountains wave."

—THOMSON, *Sun.mer.*

'Some vague emotion of delight
In gazing up an *Alpine* height,
Some yearning toward the lamps of night.'

—TENNYSON, *The Two Voices*.

Here '*solitude*' means a lonely place. Cf:—

"In these deep *solitudes* and awful cells,
Where heavenly pensive Contemplation dwells."

'Ascend'—Its antonym is *descend*.

32. *Sit me down*—To *sit me down*, to *sit him down*, to *sit them down*, equivalent to *I seat myself*, &c., are familiar phrases used by good writers, though deviations from strict propriety. *Me* is here used reflectively. Comp.

"He sat him down at a pillar's base."—BYRON.

"They sat them to weep."—MILTON.

In these examples, apparently, the neuter verb '*to sit*' has taken the place of the active *to seat*. Or perhaps we ought rather to say that '*me*' has usurped the function of '*myself*.' In these and such phrases, as '*Hie thee*,' '*lie thee down*,' '*fare thee well*,' &c., the pronoun is the ethic dative. Cf. '*I have writ me here a letter*.'—SHAKESPEARE, *Merry Wives of Windsor*; and also the form, '*I will lay me down*,' *Ps. IV. 8*. '*I lie me home*.'

"My will is even this,
That presently you *hie you home* to bed."

—SHAKESPEARE, *Two Gentlemen of Verona*, IV. 2.

In old English the personal pronouns were frequently used as reflexive, and are occasionally so used even by modern writers, e. g. '*I thought me richer than the Persian king*.' The word '*self*' however, is generally subjoined to the personal pronouns, to make them more emphatic. '*Thou hast undone thy-self*.' '*You wronged your-self* to write in such a cause.'

'A pensive hour to spend' i. e., to while out a sorrowful hour; to pass away a mournful hour in contemplation. The word *pensive* is generally and properly used of persons but it is also applied, though rarely to things, as in the following quotation from *Prior*:—

"We at the sad approach of death shall know
The truth, which from these *pensive* numbers flow,
That we pursue false joy and suffer real woe."

33. Valleys are always more or less subject to sudden gusts of wind, but the Traveller is now raised far above them.

'Above the storm's career'—Higher than the clouds, which are the source of rain, thunder and lightning, the most striking elements of a storm. Mountain travellers have often described the grandeur of a storm seen raging below them. It is often calm in the upper regions of the air when it is tempestuous in the lower; and in mountainous countries, travellers on the hills frequently see the storms raging in the valleys below them while the sky is serene above.

And, plac'd on high above the storm's career,
Look downward where a hundred realms appear ;

'As some tall cliff that lifts its awful form
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.'

—GOLDSMITH, *Deserted Village*, 189.

'Though far below the forked lightnings play,
And at his feet the thunder dies away.'

—ROGERS, *Pleasures of Memory*.

'Career'—(Lat. *carrus*) Literally a car-road. Cp.

"They had run themselves too far out of breath, to go back again the same career."—SIR PHILIP SIDNEY.

Originally it signified 'the speed of a horse.' In falconry the term is applied to the flight of a hawk. Here it is used for *course*.

'On high'—An adv. phrase equivalent to 'highly.'

33—34. And seated on an eminence above the course of storms i. e. where storms cannot reach, I cast my eyes below where I beheld numberless regions.

34. *A hundred*—Here this numeral adj. is used indefinitely for a large number. —See note *Des. Vill.*, 93.

It was formerly usual to write the article *an* before words beginning with 'h' aspirated. The fact is, the original indef. art. is *an*, a modified form of *one*, from which the 'n' is omitted in certain cases, not 'a', to which, as is erroneously stated in some grammars, *n* is added when it precedes a vowel, or a silent *h*. —M. J. Ed.

Students can very easily verify the truth of these lines, if they take a trip to a hill, the surrounding village will afford them a beautiful scenery to look at. Those who are desirous to be convinced of the statement, let them when opportunity presents itself to them on their sojourn to the Upper Provinces drop at the Railway Station at Bydnath and betake themselves to some of its neighbouring hills. There is a similar sentiment in the following couplet of Campbell :—

"'Tis distance lends enchantment to the view,
'And robes the mountain in its azure hue.'

'Look downward where', i. e. The connexion of the words here is clear enough as regards their sense, though the grammatical construction is not quite so simple. *Downward* is used instead of *down toward the region*. *Where...* *pride* is really a compound adjective clause, qualifying the noun *region* which is involved in sense in *downward*. Beware of taking *where a hundred...pride* as an adverbial clause qualifying the predicate. It does not mark the place where the act of looking takes place, but describes the region towards which the look is directed. —MASON.

35—36. The rich man, the creature of high-wrought civilization with his multiplied wants and artificial passions, would require for his contentment the possession of lakos, wide forests and cities ; whereas the humility of the shepherd would make him fancy himself supremely blest in the enjoyment of humble plains or cottages. There is a great propriety therefore in calling the former the *pomp of kings*, and the latter, the *shepherd's humbler pride*.

Lakes, forests, cities, and plains are in the case of apposition with *realms*. *Wide* for *widely* mod. *extending* used adjectively. *Pomp, pride*, in apposition to the preceding line. '*Being* the pomp of kings, &c.' '*Humbler*'—This adj. is transferred from '*shepherd*' to '*pride*.'

Lakes, forests, cities, plains extending wide, 35
The pomp of kings, the shepherd's humbler pride.

36 'Pomp'—Lat. *pompa*, meant originally an escort and thence a grand procession at the public festival, and hence *parade*, *display*, &c. Splendour, magnificence. See notes on the word in *The Deserted Village*.

'The pomp of kings, &c.' i. e., the view takes in king's palaces as well as shepherds' cottages.

'*The shepherd's pride*'—That of which the shepherd is proud; viz., his cottage. It is here called his *pride*, because he is proud of it; i. e., thinks highly of it.

SHEPHERD—(*Saeep* and *herd*). The same word '*herd*' is used both for a personal as well as for an impersonal substantive. When it is a personal substantive, it means one who herds or assembles domestic animals, much used in composition; as a *shepherd*. Cf. *goatherd* and when it is an impersonal noun it signifies, a number of beasts assembled together, as a *herd* of horses, oxen, cattle, camels, elephants, bucks, harts, or of swine. *Herd* as a personal noun is derived from A. S. *herd*, and when impersonal is from the old English *herd* or *heord*.

Herd is distinguished from *flock*, as being chiefly applied to the larger animals; a *flock* of sheep, goats or birds. A number of cattle, when driven to market, is called a *drove*.

Analysis.

31—36. These Comp. Sents. may thus be decomposed into Simple Sentences:—

SENTENCES.	KIND OF SENTENCES.
1. E'en now I sit me down a pensive hour to spend...	Princ. Sent.
2. Where Alpine solitudes ascend '... ..	Adv. Sent. 'to sit' in 1.
3. And I, plac'd on high above the storm's career, look downward	Princ. Sent, Co-ord. to 1.
4. Where a hundred realms appear	Adv. Sent. to look in 3. or it may be taken as an Adj. Sent. to 'region' understood.
5. Where lakes, forests, cities, plains extending wide, the pomp of kings, the shepherd's humbler pride,—appear.	Ditto ditto.

Particular Analysis.

SUBJECT.	PREDICATE.	COMPLETION.	EXTENSION.
(a) I	sit	.	down a pensive hour to spend.
(b) Alpine solitudes ..	ascend		e'en now
(c) (and) I plac'd on high above the storm's career }	look	.	downward
(d) a hundred realms	appear		where
(e) lakes, forests &c.	appear		where

N. B.—The relative adv. *where* connects the subordinate sentence with the principal sent., and modifies the verb of the subordinate sentence as well as that of the princ. sentence.

CONTENTMENT.

When thus Creation's charms around combine,
Amidst the store, should thankless pride repine ?
Say, should the philosophic mind disdain
That good which makes each humbler bosom vain ? 40

CONTENTMENT.

37-38. 'When thus Creation's...pride repine?'—Thus while he sees a happy union of the beauties of God's works all round him, shall proud unthankfulness complain in the midst of those charms of creation, of his wants and miseries? The last line stood originally.

"Amidst the store, 'twere thankless to repine."

'Creation'—This word is not here used in its abstract sense, the work of creating, but in its concrete sense, that which has been created, i. e., the universe.

'Amidst the store', i. e. Ought I, amid such profusion of nature, to give way to proud ingratitude, and repine at my lot?

'Thankless pride'—The proud, ungrateful man, who, instead of thanking God for the blessings he has bestowed upon him, is always murmuring (repining) for some imaginary happiness he does not possess. Another example of the abstract used for the concrete. The student will now be able to detect this use for himself, and we shall not note it again—M. J. Ed. 'Store' i. e., of Creation's charms. Abundance. Old Fr. *estoire*. Lat. *instaurō*, to renew.

39-40. 'Say, should the philosophic,....vain?'—Say, should the philosophers spurn and regard with contempt that happiness which makes the simple hearts proud? Goldsmith's answer is No; for, no matter what the pride taught by some schools of philosophy may say, these things are of importance to man. Here our author has rejected two lines in their entirety as less fit to retain their station in the poem; but as these were sufficiently expressive of the poet's meaning, I have put them down for the reader's benefit.

• " 'Twere affectign all and school-taught pride
To spurn the splendid things by heaven supplied."

39-42. In these lines the poet opposes those who affect to despise such simple subjects as nature's beauties and the ordinary pursuits of man. The sense is;—Should the educated man despise those beauties of nature that delight the simple and uneducated? However much the man, puffed up with philosophic lore, may profess to scorn such simple pleasures, there is no doubt that they are important to such an imperfect being as man.—M. J. Ed.

39. 'Philosophic'—Reasoning, enquiring into cause and effect.

'Philosophic mind,' i. e., the pedant or one who studies philosophy or the higher branches of learning. 'Disdain'—Despise the humbler pleasures of others.

Should the philosophic...vain.—Take this as an independent interrogative sentence. *Humbler bosom*—In antithesis to *philosophic mind*.

40. 'Good'—The good referred to is explained in lines 35 and 36, and again in lines 45-47. 'Vain'—Pleased.

41-2. 'Let school-taught pride—man;'—Let the proud pedants pretend not to have any value for them ever so much, yet the charms of creation, will

Let school-taught pride dissemble all it can,
These little things are great to little man ;

always be high in the estimation of man, despite their affected indifference. Thus Clarendon :—

"They take very unprofitable pains who endeavour to persuade men that they are obliged wholly to despise this world and all that is in it, even whilst they themselves live here: God hath not taken all that pains in forming, and framing, and furnishing, and adorning this world, that they who are made by him to live in it should despise it; it will be well enough, if they do not love it so immoderately as to prefer it before him who made it."—*Estimation of the World.*

'School-taught.....dissemble'—In both these words, the poet indicates that it is not natural to despise the pleasures above referred to. The pride which urges a man to look down upon such things is not natural but 'school-taught,' and when he gives expression to such feelings he does not speak the dictates of his nature, but dissembles.—M. J. Ed.

41. 'School-taught pride'—The pride of a man who is wise in his own conceit—like the pedantic school-men, a sect of philosophers and divines who flourished in the middle ages, and discussed on points of nice and abstract speculation.

'Dissemble'—To pretend that that which really is, is not. Lat. *dissimulo*, to disguise or conceal.

'Let pride dissemble'—The subject of the verb *let* is *you* or *ye* understood. *Dissemble* is in the infinitive mood, and is the complement of the verb *let*, of which *pride* is the object. Some persons would treat a phrase like *let us pray* as containing the first person plural of an imperative mood. This is quite wrong. The objective *us* can not be the subject of a verb in any mood.—MASON.

'All it can'—In full, *all that it can dissemble. That it can dissemble* is an adjective clause qualifying all which is the object of *dissemble. That* is in like manner the object of *dissemble* understood. Objects of this sort approach closely in their force to adverbs.—MASON.

42. By *these little things* are meant "that good which makes each humbler bosom vain." The adjectives 'little' and 'great' are used for the poorer (viz. shepherds, peasants, labourers, &c.) and higher classes of mankind (viz. kings, princes and philosophers) respectively.

'Little man'—Imperfect man ; man with his various imperfections.

This verse is a familiar quotation.

43—44. 'And wiser he,.....mankind.'—And that man is really more wise, who has a generous feeling for the welfare of all mankind, and who views with great complacency any good that happens to his fellow-men. Thus Anon :—

"Narrow is that man's soul, which the good of himself, or of his own relations and friends can fill: but he, who, with a benevolence, warm as the heat of the sun, and diffusive as its light, takes in all mankind, and is sincerely glad to see poverty, whether in a friend or foe, relieved, and worth cherished, makes the merit of all the good that is done in the world his own, by the complacency which he takes in seeing, or hearing it done".—Benevolence

43. 'And wiser he' = and he is wiser. 'Wiser' i. e. than philosophers.

'Sympathetic mind'—A mind that is affected by what happens to another. Thus Prior.—

"To you our author makes her soft request
Who speak the kindest and who write the best ;
Your sympathetic hearts she hopes to move
From tender friendship and endearing love."



And wiser he, whose sympathetic mind
 Exults in all the good of all mankind;
 Ye glitt'ring towns, with wealth and splendour crown'd; 45
 Ye fields, where summer spreads profusion round ;

SYMPATHETIC.—Gr. *syn*, with & *pathos*, feeling. We feel sympathy for another when we see him in distress, or when we are informed of his distress. This sympathy is a correspondent feeling of pain or regret. It is opposed to *'apathy'*; and its corresponding adj. is *apathetic*.

Supply *is* before *he*.

44. *'Exult'*—Lat. *ex*, out, beyond, & *salio*, to leap. Lit., *'to leap for joy*. Hence secondarily *rejoice*.

• Analysis.

37—44. The compound sentences are thus decomposed into simple sentences :—

Sentences.	Kind of Sentences.
(a) When thus Creation's charms around combine,	... Adv. Sent. to <i>repine</i> .
(b) Should thankless pride repine amidst the store ?	... Princ. „ Interrogative.
(c) Say ye	... Do.
(d) Should the philosophic mind disclaim that good	... Nonn Sent. to <i>say</i> .
(e) Which makes each humbler bosom vain ?	... Adj. „ to <i>good</i> .
(f) Let school-taught pride dissemble all	... Adv. „ of Concession to <i>h</i>
(g) (That) it can (dissemble)	... Adj. „ to <i>all</i> .
(h) These little things are great to little man,	... Princ. Sent.
(i) and he is wiser	... Do. Do. Co-ord to <i>h</i>
(j) Whose sympathetic mind exults in all the good of all mankind	... Adj. Sent. to <i>he</i> .

Remarks.

1. In Imperative sentences the subject, *thou*, *ye*, or *you*, is generally understood.
2. *Let* in (f) = though we let.
3. The object of *dissemble* in (f) is, properly, *all it can*.
4. In (g) the words *that* and *dissemble* must be supplied.

That is in the objective case, governed by *dissemble*.

45. *'Glitt'ring towns'*—i. e., towns having a specious appearance from the splendour of wealth. *Crown'd*—Supplied abundantly.

This and the following lines are a beautiful specimen of what Campbell calls the “quiet enthusiasm” of our author.

46. *Where'* = *in which*.

'Where summer...round.'—An adjective clause qualifying *fields*. *Towns*, *fields*, &c, are in apposition to *ye*, to which accordingly they form attributive adjuncts.—MASON.

'Ye fields, where ...round;'—Ye fields strewn with plenty by summer (since summer is the best season in England), ye fields which the summer has made gay with luxuriant harvest.

'Spreads profusion'—Produces abundance.

47. *'Ye lakes, whose vessels...gale'*;—Ye lakes whose numerous vessels receive the impulse of the air as it stirs about. Ye lakes that bear on your bosom vessels wafted by the stirring breeze. These lakes are all navigable.

'Busy gale'—The adj. *'busy'* is more applicable to *vessels*. *'Whose busy vessels avail themselves of the breeze.'* This is an instance of what is called

Ye lakes, whose vessels catch the busy gale ;
 Ye bending swains, that dress the flow'ry vale ;

the *Transferred 'Epithet*. Other examples are, 'Walking stick' &c. 'Busy,' as promoting commerce.

'Lakes'—Geneva, Lucerne, Zurich, Constance, &c, in the neighbourhood of the Alps.

46. '*Profusion*'—Syns. :—Etymologically, *extravagant* is *wandering out of the right way*, and *profuse* from Lat. *pro* and *fundo* is *pouring forth* our substances. We are *extravagant* when we spend more than we can afford. We are *profuse* when we give way in excess. *Profusion* is a mode of extravagance. We are *extravagant* in the cost of what we spend for ourselves ; *profuse* in the quantity we spend upon others. A man displays extravagance in his dress, plate, books, pictures, &c. and he displays *profusion* in his dinners, entertainment, presents, &c. to his friends.

47. '*Gale*'—Originally, a cool wind from an A. S. word meaning to congeal as with fears.

45—8. '*Ye towns, ye fields, &c.*'—This is an example of *Anaphora*. *Anaphora* is the repetition of the same word or words at the beginning of two or more succeeding verses or clauses of a sentence.

In these lines the poet addresses the various objects within sight, that could in any way contribute to his happiness.

48. '*Bending swains*'—Swains bending down for cutting ground ; labourers at work in the fields.

'To dress'—Fr. *dresser*, fr. Lat. *dirigo*, to make straight. To prepare land for crops. 'And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it.'—Gen. II. 15.

"Well must the ground be digg'd and better dress'd,
 New soil to make and meliorate the rest."—DRYDEN.

Hence, to adorn ; to deck ; to embellish.

Thus Clarendon :—"Where was a fine room in the middle of the house handsomely dressed up for the commissioners to sit in."

In this sense also Locke :—"The mind loses its natural relish of real truth, and is reconciled insensibly to any thing that can be dressed up into any faint appearance of it"

49. '*Your tributary stores*' i. e., the stores of good yielded to me as Creation's heir. The poet has explained what he means by 'Creation's heir' in line 44, viz., 'he who exults in all the good of all mankind.'

'*Tributary*'—Paying tribute as an acknowledgment of submission to a master. Thus Pope :—

"Around his throne the sea-born brothers stood
 That swell with tributary urns his flood."

'*Combine*'—Eat, con, together & *binus*, from *bis* two. Join together. Thus in Milton's *Par.* Lost—

"Let us not then suspect our happy state
 As not secure to single or combined."

Combine is a trans. verb in the imp. mood, governing *stores* in the obj. case. *Towns, fields, lakes, swains*—Each of these words is the *nominative addressed*. *Nouns* are in the *second person* when they are *nominatives addressed*, or in *apposition with a pronoun of the second person*.

For me your tributary stores combine,
Creation's heir, the world, the world is mine ! 50

WHERE CAN 'HAPPINESS' BE FOUND ?

As some lone miser, visiting his store,
Bends at his treasure, counts, recounts it o'er ;

49—50. For me your tributary . mine !—The poet saw around him some of the greatest beauties of nature, which are the store of him and which he can equally enjoy whenever he pleases ; he therefore calls himself or any man, *the heir of creation*, and therefore its natural proprietor, who is truly sympathetic, and considers the whole universe as if belonging to him.

These lines are closely followed in :—

• "Happy is he who, though the cup of bliss
Has ever shunned him when he thought to kiss ;
Who still in abject poverty and pain
Can court with pleasure what small joys remain,
Though were his sight conveyed from zone to zone,
He would not find one spot of ground his own ;
Yet, as he looks round he cries with glee,
These bounding prospects were made for me,
For me yon waving folds their burdens bear
For me yon labourer guides the shining share, etc."—

—KIRK WHITE'S *Clifton Grove*.

Cf. *The Task*, V. 738—747, here Cowper has introduced a similar thought, though in a very different connection :—

"He looks abroad into the varied field
Of nature ; and though poor, perhaps, compared
With those whose mansions glitter in his sight,
Calls the delightful scenery *all his own*.
His are the mountains, and the valleys His,
And the resplendent rivers, His t' enjoy
With a propriety that none can fool,
But who, with filial confidence inspired,
• Can lift to Heav'n an unpresumptuous eye,
And smiling say—'My father made them all.'"

WORLD—The ingenious author of the excellent work on English synonyms edited by Archbishop Whateley, supposes *world* to be the participle *whirled*, and says the word was evidently expressive of *roundness*. The 'wh' in *whirl* ('hv' in the corresponding Gothic words) is radical, and would not have been represented in Anglo-Saxon by 'w', as in *woruld*, *weoruld*, *world*. Besides this the word '*world*' is older than the knowledge of the globular or the rotation of the earth among the Gothic tribes. A still more conclusive argument against this etymology is the fact, that the A. S. *woruld*, the Icelandic *verulld*, did not mean the *earth*, the *physical*, but the *moral*, the *human world*, the Latin *seculum*. The A. S. name of the earth was *middan-earð*, or *middan-geard*, corresponding to the Mæso-Gothic *midjungards*. The most probable etymology of *world* seems to be *wer* (cognate with the Latin *vir*, Sans. *birjman* and *old*, *age* or *time*).—MASON.

Heir—Obj. in apposition to '*me*' contained in '*mine*'. The world belongs to me, Creation's heir. The subject is repeated for the sake of emphasis, '*the whole world is mine*.'

50. If *mine* be treated as the possessive case of *I*, then *heir* can be taken as in apposition to it. If not, the sentence must be dealt with as though it were, *the world is [the possession] of me, Creation's heir*.—MASON.

WHERE CAN HAPPINESS BE FOUND ?

51. '*Lone miser*' i.e., lonely or solitary miser. A miser is so called on account of secluded habit; especially, he is sure to be alone when he counts and recounts his money in the dead of night. '*Lone*' a form of *alone* = *all one*. '*Miser*'—Lat. adj. : *miser*, wretched, denoting the character and disposition of the man who hoards up, instead of making a good use of his wealth. Cf.

'Vouchsafe to stay your steed for humble *miser's* sake.'

—SPENSER, *F. Queene*, II. II. 8.

Also, 'Perseus returned again to his old humour, which was born and bred with him, and that was avarice and *miserly*.'

—NORTH's *Plutarch's Lives*.

'The liberal-hearted man is, by the opinion of the prodigal, *miserable*; and by the judgment of the *miserable*, lavish.'—HOOKER, *Ecclesiasticus* Polity, V.5.

'We may notice a curious shifting of parts in '*miser*', '*miserly*', '*miserable*'. There was a time when the '*miser*' was the wretched man, he is now the covetous; at the same time '*miserly*', which is now wretchedness, and '*miserable*', which is now wretched, were severally covetousness and covetous. They have in fact exactly reversed their uses. Men still express by some words of this group, although not by '*miserly*' and '*miserable*', their deep moral conviction that the avaricious man is his own tormentor, and bears his punishment involved in his sin.'—TRENCH.

Visiting his store—Is an enlargement of the Subject, *miser*.

'*Store*'—Stock accumulated; a supply hoarded. Thus in Addison's *Letter from Italy*:—

"Thee, goddess, thee *Britania's* isle adores :
How has she oft exhausted all her *stores* :
How oft in fields of death thy presence sought
Nor thinks the mighty prize too dearly bought !"

As some, &c.—The grammatical structure of this sentence does not fit the logical sequence 'of the ideas with much accuracy. As it stands, *as* qualifies the verbs *bends*, *counts* and *recounts*, and the sentence *As some.. o'er* forms an adverbial adjunct to the main verb *fill*, and is made up of three co-ordinate adverbial clauses,—*As some lone miser bends, &c.*, *As some lone miser counts it o'er*, and *As some lone miser recounts it o'er*. But the connection of ideas that we want is of this kind : *As some lone miser, visiting his store, though while at his treasure, and counts and recounts it o'er, hoards after hoards his rising raptures fill, yet still sighs, &c.* To maintain the balance of ideas we want the *as*, which qualifies *bends*, to qualify *sighs*.—MASON

51—4. The picture is rather good. The more the miser has, the more he desires. This is invariably the case.

52. '*Bends at his treasure*' i.e., leans over it.

O'er—For *over*, an example of Syncope. *O'er* is an adverbial extension of *recounts*. '*Recounts*,' literally, counts again.

52—4. '*Counts, recounts it over... wanting still &c.*' :—The miser counts his money bags one after another and finds them come to an immense sum, say a million. Then he tells them over and over again to see whether he is right in his calculation and can safely take pride to himself that he is a millionaire. He then finds to his great ecstasy that he is so, when jumping at this very exalted moment of his life, comes the reflection like a sledge—hammer to his heart, that there are persons in this world worth a trillion!!! and he sighs that he has not more bags full of yellow dirt. Thus he is joyful and sad by turns.

53. '*His rising raptures fill*' i.e., give him the greater pleasure, the more hoards he sees.

Hoards after hoards his rising raptures fill,
 Yet still he sighs, for hoards are wanting still :
 Thus to my breast alternate passions rise, . 55
 Pleas'd with each good that Heaven to man supplies :

'Hoard' is from the same root as *hard*. 'Rising'—Increasing.

54. 'Hoards are wanting still' i. e., to complete his happiness. 'Are wanting' = Are deficient.

Want—It is here used in its intrans. senso. The verb *want* has two significations (1) to desire, need. In this sense it is always *trans.*, and (2) to be deficient in 'to be without. In this sense it may be either *trans.*, or *intrans.*

(1) "Many *want* that which they can not obtain."

"We all *want* more public spirit and more virtue."

"The building *wants* strength and solidity." (Trans.)

"He has much learning but *wants* judgment." (Trans.)

Still (adv.) In spite of having hoarded up his money ; to this time.

„ (v. t) to stop, to silence (abbreviated from *distill* v. t.)

„ (adj) silent, quiet.

„ (s) silence.

„ (n.) (from the verb to *distill* or 'still' its abbreviated form) a vessel used in the distillation of liquors.

Yet, sighs,—An Adversative Sent. to *all*.

55. 'Alternate passions' i. e. Passions that come by turns, one after another ; joy succeeding sorrow and sadness, joy. The alternate passions referred to are those indicated by the expressions '*rising raptures*' and '*sighs*' in the preceding lines, first joy at possessing so much, then *grief* because much is still wanting. The same expression occurs in the following quotation from Pope :—

"Heaven how Timotheus' various lays surprise,

And bid alternate passions fall and rise !

While, at each change, the son of Lybian Jove

Now burns with glory and then melts with love."

'Breast'—Soul. It should be noticed that in English the words *heart* and *breast* are commonly used, by metonymy, for the feelings ; and *heart* for the intellectual faculties. • 'Alternate'—Changing ; varying, first one and then another.

'Passion'—Lat. *patior*, *passus*, to suffer. It is properly any effect produced upon the mind by external agency, and which the mind therefore *suffers*. Then it comes to mean any violent commotion of the mind, such as love, anger, zeal, suffering, &c., &c.

56. 'Good'—Blessing, happiness. 'Good' is seldom now used as a noun for a good thing in general. With the def. article prefixed, it signifies "good people ;" and, as a noun in the plural, *goods*, it means furniture, or article of trade, e. g., "cotton goods."

If *my* be taken as a substantive pronoun in the possessive case, there is no difficulty in making *pleased* agree with it. If *my* be treated as an adjective pronoun, we must substitute (in sense at least) of *me* for *my*.—MASON.

57. *Prevails*—(Lat. *pre*, before, and *valleo*, to be strong) Lit., to be able or very powerful ; hence predominates. 'A sigh prevails' i. e., a convulsive breath expressive of sorrow and eager longing, rises from the heart.

'Sorrows' = Signs of sorrow, i. e., tears.

Yet oft a sigh prevails, and sorrows fall,
To see the hoard of human bliss so small
And oft I wish, amidst the scene, to find
Some spot to real happiness consign'd,

60

'Sorrows fall' i. e. Sorrow is felt; sorrowful feelings fell the mind. It is unusual to speak of any feeling falling on the mind, yet a similar figure is involved when we speak of the mind being depressed, or weighed down with sorrow.—M. J. Ed.

51—8. Contain a *Simile*. Our author likens the state of his mind on beholding the treasures of Nature, to that of the miser, when he takes a survey of his riches. The exalted pleasure which the latter feels at the first sight of his immense store, is soon damped by his sorrow for being overreached. Just so, our poet says, is the case with him. He views with complacency the blessings which the indulgent Heaven has conferred on man; yet he grieves to think that the sum of human happiness is after all small.

51—62. PARAPHRASE:—"While some lonely miser, having come to view his treasures, stoops to examine his money, and counts it over and over again, the heaps as they follow one after another delight him more and more; yet still he repines because he never thinks he has enough. In like manner two different feelings actuate my heart by turns: I receive with pleasure each benefit that Providence bestows on man, but often I am forced to sigh and weep, when I see how small is the amount of human happiness; and often I look around with the desire of finding some habitation of true bliss, where my wearied spirit, ceasing to pursue any distant object of hope, may enjoy the happiness of seeing others happy."—McLEOD.

53. 'To see...small'—An extension of *cause* or *reason* to *prevails* and *fall*. *So small*—The force of this adverb is 'try.' 'To see'—At seeing; when I see.

59. *To find*, &c. forms the object of *wish*.

SCENE—Gr, *skéé*, a covered, sheltered place. Probably from Gr. *skia*, a shadow, the word being first applied to the *shaded part* of a theatre; Skr: *sku*, to cover. A stage; a part of a play. It is here used for the several and changeable condition of man.

59—60. 'And oft I wish, . consign'd, &c.'—And I would I could settle upon a place in this world that is given up to true happiness; I wish I may light upon a really happy land.

59—62. The prose order is:—*And I often wish to find, amidst the scene, some spot assigned to real happiness, where my worn soul, each wandering hope being at rest, may gather bliss to see my fellows blest.*

60. CONSIGN'D—(Lat. *con* and *signo* for *signum*, a mark) Lit., it means to put one's seal to, hence in a secondary sense to give up. Allotted to; set apart for. Part. to *spot*.

Syns.:—*Commit*, *intrust*. These words have in common the idea of transferring from one's self to the care and custody of another. *Commit* is the widest term, and expresses only the general idea of delivering into the charge of another; as to *commit* a law suit to the care of an attorney. To *intrust* rises higher, and denotes the act of committing in the exercise of confidence or trust; as to *intrust* a friend with the care of a child. To *consign* is a more formal act, and regards the thing transferred, as placed chiefly or wholly out of one's immediate control: as to *consign* a pupil to the charge of his instructor. These words are also used in a secondary or figurative sense, as an author *commits* his thoughts in writing; he *intrusts* a friend with the secret of having done so; and finally *consigns* his work to the press.

Where my worn soul, each wand'ring hope at rest,
May gather bliss to see my fellows blest.

But where to find that happiest spot below,
Who can direct, when all pretend to know?

'Real happiness'—Happiness unmixed with sorrow.

61. *Where blest.*—An Adj. Sent. describing spot. 'Each wandering hope at rest' i. e., being at rest. The construction of *hope* here is called the nominative absolute; since there is no verb to which it is subject. In all absolute constructions in English, one of the words is either a substantive or a pronoun, the other a participle.

'My worn soul' i. e., my soul which is wearied or exhausted by temporal anxieties, miseries, and continued travelling in foreign lands. 'Worn'—Marred.

62. 'To see' i. e., in or by seeing. So in SHAKESPEARE, *Twelfth Night*;—

"You might have saved me my pains to have taken away the ring."

'To see my fellows blest.'—An adverbial adjunct of *may gather*.

63. 'Yet, where to find, &c.'—First, second and third editions.

The grammatical omission in this line is after *where*, 'am I'.

Where to...below,—These may be taken as the completion of *direct*. Grammatically, *where* is an adverb modifying the verb 'to find.' 'To find' is an infinitive governed by the substantive verb 'am.'

63—64. 'But where to find &to know?'—But who can tell me where to seek for that blessed spot whose ascension will have a weight with me, when all pretend to have knowledge of it; in other words the author meant to say that since every one follows his own way to happiness, and that road is different from the pursuit of any other person, hence as all travel different ways, 'who therefore can direct' questions the author, with an evident negative answer.

64. *Who can direct*—Supply the ellipsis after *direct* 'me to that happiest spot.'

'When all pretend to know'—Since—seeing that—all pretend to know. The traveller is at no loss where to get an answer to his question, he despairs only of getting a *satisfactory* answer. As he shows below, each is ready to answer in favour of his own country, but from such conflicting testimony no conclusion can be drawn. It is an adverbial clause attached to *can*.

'Pretend'—It is here used in the old sense of *to claim*; so 'The Pretender' meant simply 'the Claimant.'

65. 'Shuddering'—Shivering with cold. Cf. Milton,—
"——With shuddering horror pale."

The word 'shivering' is more common in this sense. We *shiver* with cold and *shudder* with horror.

'Frigid Zone'—At a distance of 23°28' from each pole (or in latitude 66°32') circles are drawn on a globe or map, which are called polar circles and the region which lie between the polar circles and the poles are termed the *Frigid Zones*. There are two of these Zones—the *North Frigid Zone* which extends from the arctic circle to the north pole, and the *South Frigid* which extends from the antarctic circle to the south pole. Here cold is *extreme*; and at times the sun is for several days together above the horizon or several days below the horizon.—Strew. The 'North Frigid' Zone is here alluded to; the South having never been explored to any great extent. But

The naked negro, panting at the line,
Boasts of his golden sands and palmy wine, 70

coasts of Africa. The regions occupied by the Negroes are the valleys of the Senegal, the Gambia, and the Niger, and the intermediate rivers of the coast, parts of Sudan, and parts about Sannar, Kordofan, and Darfur.

69. Cf. Goldsmith's *Animated Nature* "Natives of the line."

'Panting' i.e., breathing rapidly on account of the heat. Observe the contrast between the negro panting on account of the heat, and the inhabitant of the frigid zone shivering with cold.

'The line'—That is, the equator, or *equinoctial line*. Day and night are always of equal length on the *Equator*, because the centre of the earth being always in the plane of the earth's orbit, and being the only point in the globe which is so, the equator is the only circle having its plane at right angles to the axis, which is always equally divided between the illuminated and un-illuminated half of the globe.—MASON.

70. 'Golden sand' may mean either that the sands were mixed with particles of gold, or sands coloured like gold. Formerly gold was obtained almost entirely from the beds of rivers in the Torrid Zone, and was imported into England chiefly from Gambia, on the coast of Africa, whence '*Guinea*', the name of an old English coin. The following lines from Bishop Heber's beautiful hymn refer to the same fact;—

"Where *Africa's* sunny fountains
Roll down their golden sands."

GOLDEN—Dean Trench thus observes on the adjectival termination 'en':—"Of our adjectives in 'en', formed on substantives, and expressing the material or substance of a thing, a vast number have gone, many others are going, out of use; while we content ourselves with the bare juxtaposition of the substantive itself, as sufficiently expressing our meaning. Thus instead of 'golden pin' we say 'gold pin'; instead of 'earthen works', we say 'earth works'. 'Golden' and 'earthen', it is true, still belong to our living speech, though mainly as part of our poetic diction, or of the solemn and thus stereotyped language of scripture; but a whole company of such words have nearly or quite disappeared; some lately, some long ago; e.g. 'steelén', 'flowerén', 'thornén', 'cloudén', 'rosén', 'milkén', &c."

This dispensing with inflection, and an endeavour to reduce the forms of a language to the fewest possible, consistent with the accurate communication of thought, he attributes to the tendency of the present century towards the English language.

'En' is the A.S. genitive termination. Hence 'golden' = of gold.

'Palmy wine'—Wine obtained from the fruit or the sap of a palm tree. There are about 600 different species of palms.

Most of the African varieties yield excellent wine, especially the *Palmyra* and the coconut palms.—MORRIS & STEVENS.

The palmy wine here spoken of is nothing more than toddy, which has little pretension to the name of wine, though Thomson praises it as;—

"More bounteous far than all the frantic juice
Which Bacchus pours".

'Palmy'—It should be noticed that adjectives formed from nouns by the suffix 'y' are of two kinds—

(1) Sometimes the suffix 'y' denotes 'abounding in' as in *flowery*, *grassy*, &c.

(2). Sometimes the same suffix means *like* or *of the nature of* as *wiry*, *stringy*, &c.

Basks in the glare, or stems the tepid wave,
And thanks his gods for all the good they gave.

In the expression '*palmy wine*' the adj. belongs to the second class. But the word '*palmy*' more commonly signifies *abounding* in palms, as in the line :—

"From many a palmy plain " Many adjectives of the same formation may be used in both senses, as "a woody district," a woody taste".—

'Of his golden sands, and of his palmy wine' are adverbial adjuncts of *boasts*.

71. '*Basks in the glare*,'—Warms himself in the heat of the sun, which is there almost overpowering.

'Or stems the tepid wave,'—Or swims against the heated streams. Cf. Shakespeare :—"Au-Argosy to stem the waves."

'*Tepid*' means lukewarm, warm in a small degree. The negroes and the inhabitants of the various islands in the Pacific learn the art of swimming in infancy. '*Glare*.'—Hot ; bright light of the sun. The word is connected with the English *clear* and Lat. *clarus*.

'*Stems*'—Sanskrit *Stand* (उत्थ) a heap, probably from *stha*, to stand. Lit., to oppose or resist as a current.

'*Wave*'—Is connected with the verb to *weigh* and perhaps with *sway*, *swagger*, and *swing* which are probably of the same stock of words.

72. 'And thanks his gods for etc.'—And expresses his gratitude to the gods for the blessings they have conferred on him. Comp. DRYDEN's *Alex.'s Feast*, l. 88. :—

"Take the good the gods provide thee."

'*His gods*'—Where Mohanmedanism has not been introduced, the religion of the Negroes is nothing but a *debased fetish* worship. They make fetishes of serpents, elephant's teeth, tiger's claws, and other parts of animals, at the dictation of their *fetish man*, or priest. They also manufacture idols of wood and stone, which they worship, and yet, under all this, they have some idea of a supreme Being, —CHAMBERS' *Encyclopædia*.

Which they gave—An adjective clause qualifying *good*.

'*Gave*'—The tense here is not correct. It should be the perfect tense '*have given*.' It may be said generally that the imperfect tense (*gave*) refers to some one point of past time ; while the perfect (*have given*) includes all past time, and comes up to the present. There are in English *three* tenses, answering to the three divisions of time—present, past and future. These three tenses Angus thus arranges :—

Time. Indefinite	Imperfect Continuous	Perfect or Complete	Perfect Continuous	Emphatic
Present—I write	I am writing	I have written	I have been writing	I do write
Past—I wrote	I was writing	I had written	I had been writing	I did write
Future—I shall write	I shall be writing	I shall have written	I shall have been writing	I shall write.

Then, on the point in question he says :—The perfects are present, past (called pluperfect), and future. They all indicate that at a given time (present past, or future) the acts finish and are regarded as then complete. That the perfect is a present is clear from the fact that we can not use it unless the act of which it speaks continues in itself or in its result to the present ; as 'England has founded a great empire in the East, and has inherited great

Such is the patriot's boast, where'er we roam ;
His first, best country, ever is at home.

responsibilities.' We can not say, 'Cromwell has founded a feeble dynasty in England;' nor can we connect a present perfect with an adverb that express past time, as 'I have seen him yesterday.'

The perfect tense is really, as we have seen, a present; and should be used of past acts only when they are connected expressly or by implication with present time otherwise the past tense must be used. Latham says, "An action that took place in past time, or previous to the time of speaking, and which has no connection with the time of speaking, is expressed in English by the preterite—as, *I struck, I was stricken*."

Action, past, but connected with the present by its effects or consequences, is expressed in English by the *Perfect*—the auxiliary *have* followed by the past passive, *I have written*, there is not only a present element in all perfects, but for the purposes of syntax, the present element predominates.

73. How soon and how easily we discover in his poem the mind of Goldsmith:—

"Such is the patriot's boast, where'er we roam,
His first best country ever is at home."

PARAPHRASE:—Such is the proud language of the patriot all over the world; his is the best land on Earth.

'Such'—Observe this word sometimes refers to what precedes, and it is then a sort of demonstrative pronoun; but some consider it as a noun. 'More strength of understanding would perhaps have made him *such* in any age.' It sometimes refers to what follows:—

'The Jungle is *such* as to render it impossible for us to proceed farther. In Old English, and sometimes even in Shakespeare, the word is followed by 'which' or 'that' instead of 'as.' "But with such words *that* are but rooted in your tongue."—SHAKESPEARE.

PATRIOT—Lat. *patria*, one's fatherland, fr. *pater*, a father, Gr. *pater*, Sansk. *pitri*, Pers. *pader*, Ger. *vater*. A person whose ruling passion is the love of his country. Thus in Addison's *Cato*:—

—the firm patriot there
Who made the welfare of mankind his care
Though still by faction, and fortune crost,
Shall find the generous labour was not lost."

Wherever we roam—An adverbial clause attached to 'is.'

74. If nations are compared, the amount of happiness in each is found to be about the same, and to illustrate this position, the poet describes the state of manners and government in Italy, Switzerland, France, Holland, and England. In general correctness and beauty of expression, these sketches have never been surpassed. The politician may think that the poet ascribes too little importance to the influence of government on the happiness of mankind, seeing that in a despotic state the whole must depend on the individual character of the governor, yet in the cases cited by Goldsmith, it is difficult to resist his conclusions; while his short sententious reasoning is relieved and elevated by bursts of true poetry.—CHAMBERS' *Cyclopædia of English Literature*.

73—74. Bartlott observes this couplet as a familiar quotation.

'His first, best country' &c., in his opinion. The patriot always boasts that his own country excels every other. Longfellow's Poem, *The Happiest Land*, enters into this subject. Of:—

And yet, perhaps, if countries we compare, 75
And estimate the blessings which they share,

'Breathes there the man with soul so dead,
Who ne'er to himself hath said
This is my own, my native land !'—

—SCOTT, *Lay of the Last Minstrel*.

'Ever'—Always.

75. 'Yet'—This word is to be connected, 'with wisdom shall find.' The word 'still' strictly speaking is redundant. It is inserted because 'though' is introduced, and because 'yet' is so remote. 'Yet' has particular reference to what precedes.

75—8. 'And yet, perhaps, &c....mankind.'—But should we in wisdom institute a comparison between the respective advantages of any two countries and form an impartial estimate of the blessings or the peculiar advantages which they severally enjoy, we shall find, despite the boasts of swelling patriots in even-handed distribution of the gifts of heaven, The passage originally stood thus —

"And yet, perhaps, if states with states we scan,
Or estimate their blessings on reason's plan,
Though patriots flatter and though fools contend
We shall still find uncertainty suspend &c."

COMPARE—Lat. *con*, together, and *paro*, fr. *par*, equal. Literally, to set together to pair. The appropriate prepositions used with this verb are 'with' and 'to.' Things are compared with each other in order to learn their relative value or excellence. Thus we compare Cicero with Demosthenes, for the sake of deciding which was the greater orator. One thing is compared to another in order to show the likeness or similarity which exists between them. Thus it has been common to compare the eloquence of Demosthenes to a thunder-bolt, on account of its force, and the eloquence of Cicero to a conflagration, on account of its splendour.

'If countries we compare, if we estimate, &c., and though patriots flatter,' are three adverbial clauses of condition, attached to the predicate of the main clause shall find.—MASON.

76. 'Estimate'—Lat. *estimo*, fr. *æs*, copper, 'money and an old verb *tuno*, probably fr. Gr. *timao*, to deem or hold worthy, to value.

'Share'—O. E. *sceran*, to cut. From the same root come *shire*, *shore*, *short*, *sheer*, *shear*, *score* and *scur*.

77. Supply the necessary ellipsis after *flatter*, *their own countries*.

'Though patriots flatter'—Though the inhabitants of each country may be partial of his own country.

WISDOM—Alludes to philosopher. This word is derived from Anglo Saxon *wis*, wise and *dom*, state or condition. Observe that the termination 'dom' signifies that the word is an abstract substantive. Both Drs. Johnson & Webster take 'wis' as a verb signifying 'to think'. According to Nares *wist* is the preterite. The cognate roots of the Aryan languages are Sans. *vid*, to know, Goth. *vitan*, Lat. *video*, Germ. *weise*, Pers. *vad*, Gr. *feido*, and Eng. *wit*. The syllable *wis* is no doubt the same element that we have in Germ. *wissen* and in our English 'guess'.

77—78. The sense of these lines is,—Though he, who is prejudiced in favour of his own country, praises it as superior to all others, yet a just comparison of different countries will probably show that their inhabitants have received an equal degree of happiness.—M. J. Ed.

Though patriots flatter, still shall wisdom find
 An equal portion dealt to all mankind ;
 As different good, by Art or Nature given,
 To different nations makes their blessings even.

80

THE GOODNESS OF GOD.

Nature, a mother kind alike to all,
 Still grants her bliss at labour's earnest call :

78. 'An equal portion'—Sc., of blessings. Take *dealt* as the complement of the predicate *find*.

79—80. Our author's meaning in these lines is :—That on the whole somewhere Nature and somewhere Art inclining the scale of favour, an equal amount of good is rendered the portion of all.

The original reading of these lines was :—

"Find that each good, by Art or Nature given,
 To these or those, but make the balance even,
 Find the bliss of all is much the same,
 And patriotic boasting reason's shame."

Even is here the complement of *makes*. The clause *as different...even* is an adverbial clause qualifying the predicate *shall find*. The connective adverb *as* qualifies *makes*. It expresses *reason*. 'If nature is liberal to a race, the blessings of art are denied to that race.' But the Esquimaux have hardly any knowledge of art, and yet Nature is by no means liberal to them. With them the earth during a great part of the year is bound up in impenetrable frost and yields nothing.

'By Art or Nature' i. e., whether by Art or by Nature.

'Different good'—Different kinds of good.

80. '*Even*'—A. S. *efen*, allied to Lat. *æquus*, level, fair, Sans. *eka*, one and the same, Equally favourable ; on a level advantage. Here opposed to *partial*, otherwise to *rugged*, *odd*, &c.

**Even* (v. t.) = To level.

" (adv.) = Equally.

The phrase "on even ground" means 'with equal advantage.' *Even-handed* = Equality.

'Makes their blessings even'—The possession of one blessing compensates for the want of another.

'*Makes*'—All good editions of the *Traveller* give *makes*, the reading of the Ninth Edition, and this we have retained, though we believe it to be wrong in Grammar, as a qualifying adj. can not stand before a singular noun in an assertion without some limiting word, such as, *a*, *each*, *every*, &c., preceding it. Thus we can not in assertions say '*good man* ; '*different thing*,' though we may say '*a good man*,' '*each different thing*,' &c. It must be noticed that we speak only of qualifying adjectives and of common or class names, and not of adjectives of quantity used with names of materials or abstract nouns. We can of course say, '*much good* is derived, &c.,' without using any such limiting word as we have spoken of. But the example in the text belongs to the former class, and we therefore conclude that the verb should be in the plural. The mistake arose, as so many mistakes do in composition, from one part of a sent. being altered and not the other.—M. J. EL.

THE GOODNESS OF GOD.

81. '*A mother kind alike to all*,—Her kindness, however, does not consist in 'dealing an equal portion to all,' but in exacting from each according to what she

With food as well the peasant is supply'd.
On Idra's cliffs as Arno's shelvy side ;

has given. She will do no injustice to those on whom she has not conferred much.

'To whom much is given, of them shall be much required.'—MACMILLAN.

'A mother'—CF. THOMPSON :—"Nature ! great parent !" *Mother* is in the nom. case in apposition with '*Nature*'.

81—82. The meaning of these lines is that Nature, like a kind mother, equally supplies the means of happiness to all who labour diligently, wherever they may live.—M. J. M.

The lines are thus analysed :—

Nature a mother kind alike to all,	Subject.
grants,	Predicate.
her bliss	Completion of Do.
still, at labour's earnest call . . .	Extension of Do.

Alike is an adv. modifying the adj. '*kind*.' '*Alike to all*' = Impartial.

82. 'Though nature is a mother who shows her affection equally to all her children, still she requires them to labour i. e., to be industrious, to use means before they can secure her blessings. This is true, but the same amount of labour is not required in all places. Far greater exertion is necessary in cold climates than in this country.'—MACMILLAN.

'At labour's earnest call'—At the fervent request or demand of labour, i. e., cultivation of the land, working mines, &c.

'*Earnest*'—A.S. *earnost*. Antithetical to '*idle*'. It has been generally assumed that '*yearn*' and '*earn*' are radically the same ; the progress of the meaning probably being, it has been supposed, *to feel strongly, to desire or long for, to endeavour after, to attain or acquire*. Mr. Wedgwood urged strong reasons for doubting whether there be really connexions between *earn* and either '*yearn*' or '*earnest*'. The fundamental notion involved in *earn* according to Wedgwood is that of harvest or reaping. The primary and essential meaning of '*yearn*' and '*earnest*,' again (which are unquestionably of the same stock), may be gathered from the modern German *gern*, willingly, readily, eagerly, which in our Original English was '*georn*,' and was used as an adjective, signifying desirous, eager, intent. The same word as a substantive, = pledge ; literally, money given in advance as a pledge for the payment of more.

'*Bliss*'—The materials for food, clothing, shelter, &c., which are the means of happiness.

83—4. In full :—"The peasant is as well supplied with food on Idra's cliffs as (he is well supplied, &c) on Arno's shelvy side." 'Not on Idra's cliffs as well as on Arno's shelvy side.' The meaning of these two lines is :—The swain who lives on the cliffs of Idra, draws his food by industry from the rocky soil in the same manner as his brother, domiciled in the fertile acclivities of the river Arno, does. These lines were not in the *First Edition*. They have been subsequently added by the author by way of illustration.

83. '*As well*'—This conjunction and the '*as*' in the next line are equal to *both—and*. The peasant is supplied with food both on Idra's cliffs and Arno's shelvy side. More commonly the words *as well as* are found together, meaning *and*, joining two nouns, &c., and, as Bain says, "giving an especial emphasis to the connection." The clause '*as he is well supplied, &c.*' qualifies the *as* of the main clause, which itself qualifies *well*.

'*Peasant*'—A countryman, rustic. French *payсан*, from *pays*, the country, *ant. pagus*, whence *pagan*, a villager.

And though the rocky crested summits frown,
These rocks by custom turn to beds of down.

85

84. 'Goldsmith's allusion is probably to Hydra or Idra, a rocky island in the Grecian Archipelago, six miles off the coast of Argolis. The island is little more than a sterile rock, the inhabitants being entirely dependent on trade and commerce. "What a spot you have chosen for your country!" said Mr. Waddington to Admiral Tombazi. "It was Liberty that chose the spot not we," was the patriot's ready reply. On a rock so utterly barren as scarcely to present on its whole surface a speck of verdure, rises, in dazzling whiteness and beauty, this singularly interesting city.'—*Notes and Queries*.

IDRA.—The proper name appears to be Idria, changed into Idra to suit the metre. Idria in Carniola, (a part of Austria, south of Carinthia), a mining town amidst mountains on the river Idria. Near it are the famous quick-silver mines.—HALES.

That Idra is a rocky and barren isle in the Ægean sea may be corroborated by a couplet from Byron :—

'On old Ægina's rock and Idra's isle,
The god of gladness sheds his parting smile.'

It is very difficult to reconcile the two statements made before regarding the local position of Idra—Goldsmith's allusion in this place is very doubtful.

CLIFF from the verb to *cleave* which again is derived from A. S. *clifan*, to stick, and '*clifan*,' to sunder, to split. Literally, a cleft or cloven rock—allied to '*claw*,' a division of the foot; *club*, a division of expenditure, and *clover*, from its '*cloven*' leaves.

NOTE.—It must be observed that the verb '*to cleave*' has two quite opposite meanings as given above. Both these meanings are common in the language. '*To cleave wood*,' means '*to split blocks of wood into separate pieces*;' '*cleave to that which is good*,'—stick to it. In the one case, the word means '*to separate*,' in the other '*to adhere*;' meanings in themselves diametrically opposite. The rationale of the phenomenon appears to be this:—In splitting blocks of wood, or any other thing which may be cleft when the parts have been somewhat separated, but yet adhere, there is a complex appearance presented—there is both adhesion and (incipient) separation. The word, therefore, which describes this state of things must include both these circumstances; the appearance is double, the meaning of the term which describes it must also be double. The antiquated form of this word is '*clift*'. For further information the student is referred to Goldstucker's *Lectures on the Science of Language*, 291.

'*The Arno*'—A river of Tuscany, rises from the Apennines and flows westwards into the Mediterranean Sea. On its stand the towns Florence and Pisa. The tract of country called the *Val d' Arno*, is one of the richest, best cultivated, and most beautiful of any part of Italy. In parts of its course the mountains close on both sides. At Incisa the river runs through a deep channel excavated in a ridge of limestone rock; hence the epithet '*shelvy*' = sloping.

SHELVEY.—The word is sometimes written *Shelvy*.

'Glides by the Sirens' cliffs, a *shelvy* coast
Long infamous for ships and sailors lost,
And white with bones.'—DRYDEN, *Trans. of Æneid*, V. 1125.

It is derived from the (s) '*shelf*,' meaning rocky, gently sloping. Some refer '*shallow*' and '*shoaf*' to '*shelf*'. Cf. SHAKESPEARE'S *Merry Wives of Windsor*.—

"I have been drowned, but that the shore was '*shelvy*' and shallow."

It appears to mean *rocky* in the following passage :—

"The tillable fields are in some places so tough that the plough will scarcely

From Art more various are the blessings sent ;
Wealth, commerce, honour, liberty, content.

out them ; and in some so *shelly* that the corn has much ado to fasten its root.'—CAREW, *Survey of Cornwall*.

85. 'And though the rocky crested &c.'—And though the rocks have a forbidding aspect, yet being familiarized they lose much of their unpleasantness and become a comfortable place.

'Frown'—This word is used figuratively of such things as excite in us the same feelings as a frown does. It here means that the rocks look dark, barren and dreary. Cf.—

'The castled crag of Drachenfels
Frowns o'er the wide and winding
Rhine.'—BYRON, *Childe Harold*, III.

'Rocky crested'—Wearing the crest of a rock (metaphor). Our author uses this term as a compound adjective but it is really one word, and should be written without the hyphen.

Though.....frown—An Adv. clause of Concession to turn in l. 86.

86. 'Turn to beds of down' i. e., the inhabitants of these regions are so accustomed to sleeping on the hard rocks, that they rest as comfortably there as others do on beds of down. We must make allowance for some poetical exaggeration here.—MORRIS and STEVENS.

'Down' is a very soft kind of feathers, of which the finest and most luxurious beds are made,

87. 'From art more various are the blessings sent'—This is an Inverted Order of Sentence—The Cons. is :—'The blessings sent from art are more various,' i. e., the advantages which men derive from their own skill and ingenuity, are of a more varied character—they are wealth, &c.

'Various'—The blessings bestowed on man by *Art* are more various than those given by *Nature*.

'More various' forms a complement to the predicate *are sent*.

With the use of the word '*Art*' here comp. Johnson's first definition :—'The power of doing something not taught by nature or instinct.' In lines 146 and 394, '*Arts*' = the Fine Arts.

88. The five abstract nouns are in the case of apposition with '*blessings*'.

CONTENT—Der. Lat. *contineo*, and *teneo*, to hold together. (s) That which is contained (usually in the plural ; satisfaction ; here for contentment.) (adj.), contained within limits, satisfied. (v.) To appease ; used chiefly with the reciprocal pronouns.

'Nought's had, all's spent,
Where our desire is got without content.'

—SHAKESPEARE, *Macbeth* iii. 2.

After *content* repeat *are sent from Art*.

89. The regular prose order is :—'Yet these contest each other's power so strongly.' '*These*' i. e., the acquired advantages.

Strong—An adjective used adverbially. '*Contest*'—Here the accent determines the parts of speech. As it falls on the second syllable of the word, we must take it as a verb. Other examples are : '*conjure*' and *conjure*, '*essay*' and '*essay*' ; '*survey*' and '*survey*'. Der. Fr. *contester*, to dispute, Lat. *con*, and *testor*, fr. *testis*, a witness. Lit., to call together to witness. Commonly a neuter verb, is here used in an active sense, meaning to dispute, controvert, call in question ; as in the following passage :—

'Tis evident, upon what account none have presumed to contest the position of these ancient pieces.'—DREYDEN, *Trans. of Dufresnoy's Art of Printing*.

Yet these each other's power so strong contest,
That either seems destructive of the rest.

90

As a neuter verb, it is usually followed by *with*—"The difficulty of an argument adds to the pleasure of *contesting with it*, when there are hopes of victory."—BISHOP BARNET.

87—89.

Analysis.

SENTENCES—

KIND OF SENTENCES.

- (a) The blessings sent from art, viz., wealth, commerce, }
honour, liberty, content,—are more various. } Princ. Sent.
(b) Yet these contest each other's power so strongly }
} Advers. Do.
} & Co. ord. to (a).
(c) That either seems to be destructive to the rest. ... Adv. Do. to (b).
'So'—The force is *very*, modifies the adv. 'strongly' put adjectively.

89-90. 'Yet these each other's &c rest.'—Yet these advantages are in their nature so contrary to each other that where the one exists, it is always to the prejudice of the other. This position is illustrated by the author in the lines, following:—

"Where wealth and freedom reigns, contentment fails,&c."

EITHER—Here '*either*' is not very accurately used; the *ther* is properly dual. But this careless use of '*either*' is not so unfrequent. Thus Bacon *apud* Johnson: "Henry VIII, Francis I and Charles V were so provident as scarce a palm of ground could be gotten by '*either*' of the three but that the other two would set the balance of Europe upright again &c."

'Either' and 'neither' relate to two objects. '*Either*' means the *one or the other*; and also *which of the two you please*. '*Either*' has also the meaning of *each, both*. 'On *either* side of the river'. Grammarians agree to these usages of '*either*'. The best Grammarians have been consulted on this point, but the use of '*either*' to more than *two* objects has not been defended by any.

Dr. Webster alone on his own authority urges that '*sometimes either* is used of a larger number than two, as either of two oranges or of ten oranges.' I have given in *extenso* the various usages of '*either*' from the English Grammar of that distinguished philologist, Mr. E. I. Howard, M. A., late Director of P. Instruction, Bombay.

'But perhaps '*either*' may be justified here by supposing the '*blessings*' just enumerated, to be considered as divided in a two-fold manner:—

(i) The one prevailing, (ii) the others, which are cast into the shade by that prevailing one'.

'Each other'—Strictly speaking, this should be '*one another*.' '*Destructive*'—Adj. qual. '*either*'.

'Destructive of the rest'—The poet means that wealth is destructive of content in often producing avarice; that commerce is destructive of honour, because in too many cases those engaged in trade care for nothing so long as they can make money; and so on. His statement, however, must be received with considerable reservation.

'That *either*...rest.'—An adverbial clause qualifying *so*, which qualifies *strong* (used for *strongly*). *That* is a connective adverb qualifying 'seems,' the predicate of its own clause. *Destructive*, with its adverbial adjunct of *the rest*, is the complement of the verb of incomplete predication *seems*.—MASON.

91. The poet does not question the advantages of liberty and prosperity, but he moralises on their attendant ills. See lines 89—90.

This and the following line are explanatory of the assertion made in 89 and 90, and are not contained in the earlier editions of the poem.

Where wealth and freedom reign, contentment fails,
 And honour sinks where commerce long prevails.
 Hence every state, to one low'd blessing prone,
 Conforms and models life to that alone.
 Each to the favourite happiness attends,
 And spurns the plan that aims at other ends;

95

'Reign'—Flourish. What the poet here affirms often proves true, though it is not universally so. Wealth often gives rise to avarice, which is destructive of contentment; and freedom often leads to a spirit of insubordination, which, in times of distress, greatly disturbs the peace of a community; witness the Chartist riots in England. 'Fails'—Declines.

92. 'Honour'—It is rather difficult to define exactly what is meant by 'honour.' Its chief characteristics, however, are integrity, a sacred regard for truth, an abhorrence of mean trickery. The man of honour would scorn to take an unfair advantage of another. It is needless to say that trading does not generally tend to foster honour, though there are many honorable tradesmen.—M. J. Ed.

The truth of Goldsmith's remark is not to the point. It may apply partly to people whose sense of honour have been vitiated by commerce.

'Honour sinks &c.'—Compare a similar sentiment in one of Wordsworth's Sonnets:—

"—————Ennobling thoughts depart
 When men change swords for ledgers, and desert
 The student's bower for gold."

93—4. 'Hence every state, &c....that alone.'—This is an inference deduced from the foregoing premisses.

Because the very contrariety in the nature of the advantages makes it impossible that two of them shall well remain in the same place simultaneously; therefore each country becomes attached to one particular blessing and adapts itself to that alone.

93. 'One low'd blessing' i.e., one favourite happiness or advantage, either wealth, commerce, honour, liberty, or content. Being naturally inclined to some particular blessing of nature or art.

'Prone'—Der. Lat. *pronus*, probably akin to Gr. *proneo* to stoop forwards, fr. *pro*, before and *neuq* 'nod', Lat. *nuo*, found in *annuo* to nod to; Sansk. *pravana*, prone. Turn'd or leaning forward, hence figuratively inclined, disposed. When applied to the mind or affections, it is used in an ill sense, as *prone* to intemperance. Its antonym is *supine*.

'Hence every state, &c.' i.e., the mercantile state makes every thing subservient to commerce, the wealthy state to wealth.

94. The meaning of this line is, that the state adapts and devotes itself to the attainment only of its one favourite kind of happiness, heedless of all others.

First leave out *and models*, and then repeat the whole sentence, substituting *models* for *conforms*.

95—6. 'Back to the favourite.....ends';—Each sets its eye upon the good it has made choice of, and looks down upon all plans that point to other blessings.

'The favourite happiness'—Of, Pope or the Ruling Passion, *Moral Essays* I.

96. *Spurns*—Literally to drive away with the foot. Der. Goth. *spur*, the foot, hence according to some, a *spur*. From the same root *spuren* (Ger.), and Sax.

Till carried to excess in each domain,
This favourite good begets peculiar pain.

But let us try these truths with closer eyes,
And trace them through the prospect as it lies : 100
Here for a while my proper cares resign'd,
Here let me sit in sorrow for mankind ;

spyrian, to trace by the footstep. Here it means rejects with disdain. It is connected with the English '*to spur*.'

'Aims at other ends'—Seeks happiness of another kind. An adjective clause qualifying *plan*.

95-8. Goldsmith as Mr. Adkin has well remarked, supposes that "every nation, having in view one peculiar species of happiness, models life to that alone, whence this favourite kind, pushed to an extreme, becomes a source of peculiar evil."

97. The construction is:—"Till this favourite good, when carried to excess in each sphere of life, produces peculiar pain."

'Domain'—Usually an estate : here, the country. Fr. *demesne* (pr. *domain*). Lat. *dominium*, an estate, from *dominus*, a lord or master, and that again from *domus*, a house.

Till carried...pain.—An adverbial clause of time, which must be taken with each of the predicate verbs *attends* and *spurns*.

98. 'Peculiar pain'—Its proper pain, the pain that specially results from that "favourite good."

Thus excess of wealth produces luxuriousness of living. Excess of commercial enterprise lowers public honour. So liberty is apt to degenerate into license, and contentment to indolent acquiescence in things as they are, however bad they may be. *Carried*—Is a pres. pass. part. mod. the noun 'good' in l. 98.

99. 'To try these truths with closer eyes' = To take a profound and strict inquiry regarding the facts enumerated before. '*With closer eyes*'—More attentively. '*Try*'—Consider, examine.

100. '*And trace them &c.*' = And let us trace them (truths) out from the scene before me.

Here the plan of the poem is unfolded. The following quotation from Macaulay's life of Goldsmith well describes the plan of the *Traveller* :—"In one respect the *Traveller* differs from all Goldsmith's other writings. In general his designs were bad and his execution good. In the *Traveller*, the execution, though deserving of much praise, is inferior to the design. No philosophical poem, ancient or modern, has a plan so noble, and at the same time so simple. An English wanderer, seated on a crag among the Alps, near the point where three great countries meet, looks down on the boundless prospect, reviews his long pilgrimage, recalls the varieties of scenery of climate, of government, of religion, of national character, which he has observed, and comes to the conclusion, just or unjust, that our happiness depends little on political institutions, and much on the temper and regulation of our own minds."

'As it lies' i. e., before us. An adverbial clause qualifying *trace*.

101. '*My proper cares resign'd*'—A nominative absolute, forming an adverbial adjunct to *sit*, the complement of the verb of incomplete predication *let*.

Like yon neglected shrub at random cast,
That shades the steep, and sighs at every blast.

'Resign'd'—Laid aside, forgotten. Part.^c to 'cares'.

'Proper'—Der. Lat. *proprius*, one's own; own, individual. The word *proper* is here used in its primary sense. It should be noticed that property is from the same root. Here is an adv. mod. the verb to sit. It is again repeated in line 102. *For a while*—Adv. phrase referring to sit in the next line. *While* is a noun, meaning time.

101—2. The sense of these lines is :—Forgetting for a time my own troubles, let me sit here and lament over those of mankind.

102. 'Sit in sorrow for mankind'—Mourn for the humanity at large.

103. 'Neglected'—Der. Lat. *neg*, not and *lego*, to gather. Uncared for.

'At random' i. e., without any eye as to the beauty of its position. Note the 'n' in 'random.' It is an old dative termination. The sense of the word is adverbial; its form, however, is that of a Dative case. Similar instances are *whilom*, *seldom*, etc. But it is difficult, to say, to what number the words belong.

Sorrow—Horne Tooke (*Div. of Purley*) derives it from an old English verb *syrran*, *syrran*, or *syrrian* meaning to vex, to molest, from which he also deduces *sorry*, *sour*, *sore*, *shrewd*, and *shrew*. Bosworth (who gives the additional forms *syrrian*, *syrryan*, *searvian*, *searwan*, *searian*, *serian*) interprets the old verb as meaning to prepare, to endeavour, strive, arm, to lay snares, entrap, take, bruise."—CRAIK.

'Shrub at random cast'—A solitary shrub on the side of the hills, which has been planted there, no one knows how.

Like yon &c.—A compound attributive adjunct, attached to the object *me*. *That shades the steep*, and [that] *sighs at every blast*, are adjective clauses qualifying *shrub*.

Like—An adj. gov. *shrub* in the obj. case. That *like* is an adj. is seen from its admitting of comparison. In the older English writers we find *liker* and *likest*: and at the present day we use *more like* and *most like*. Thus in *Comus* :—

"Canst thou not tell me of a gentle pair,
That liketh thy Narcissus are?"

That it governs an obj. case is easily shown by placing a pronoun after it, thus—*like him*.

Yon—A demonstrative adj. meaning *that*. The comparative form *yonder* is more commonly used than the positive *yon*. Both forms have the same force now.

104. 'Sighs at every blast' i. e., gives forth a low moaning sound as the wind sweeps it to and fro.

This is an Adj. Sent. (the word *that* being und.) to *shrub*. It is also coord. to *that shades the steep*.

'Shade'—*Shade* differs from *shadow* as it implies 'no particular form or definite limit', whereas a *shadow* represents in form the object which intercepts the light.

'Steep'—The mountain side on which it is growing.

'Sighs'—Alluding to the sound of the wind as it blows through the branches of a tree. It is however usual to speak of the wind itself sighing. In

ITALY AND THE ITALIANS.

Far to the right, where Apennine ascends, 105
Bright as the summer, Italy extends :

the simile in lines 103 & 104, the solitary, neglected condition of the shrub represents the forlorn situation of the traveller, and the sighs it sends forth are an emblem of his grief.—M. J. Ed.

103—104. 'Like yon neglected shrub &c.'—The poet assimilates his own self with the un-cared-for shrub, 'that shades the steep and sighs at every blast.'

ITALY AND THE ITALIANS.

105. RIGHT—"Many etymologists derive it from Lat. *rectus*. 'Right' is found not only in Anglo-Saxon (*riht*), but in all the cognate languages, and it is certainly improbable that the Mosco-Goths of the fourth century borrowed from the Lat. *rectus* their *raihts*, *right*, *just* and *guraihts*, *righteous*. This word with its derivatives is therefore a *primâ fide* English and not Latin word."
—MARSH.

APENNINE—This word is seldom spelt with a double 'p' and is generally used in the plural. The rhythm requires a double 'p' and a single 'n'. Observe the omission of the article. In some editions it is written with a single 'p' and a double 'n'. Lat. *Apenninus mons*, probably from the Celtic *pen*, a height. The name of the mountain chain is here put in the sing. which, though common in Latin is not according to English idiom. In English we either use the plural form of the adj. the Apennines or else say the Apennine mountains. The Apennines, a continuation of the Alps, pass through the whole extent of Italy, the length of the chain being about 700 miles. Thomson calls this chain 'the wavy Apennines'; and Virgil terms this mountain, by way of dignity, 'pater Apennines'.

'Far to the right,'—The poet represents himself as sitting on the side of some mountain (32) west of Italy, *seeing the east*, in which case, of course, the Apennines, would be on his right hand.—STEVENS & MORRIS.

• 105—10. PARAPHRASED :—"The distant range of the Apennines on my right marks the direction in which the sunny region of Italy lies; the mountain's side is adorned with sloping fields, and with woods rising in graceful rows one above another, as seats in a theatre; while here and there the crumbling tops of some old temple add a solemn grandeur to the scene."—MILTON.

105—65. "Italy is the first country that comes under review. Its general landscape is painted by a few characteristic strokes, and the felicity of its climate is displayed in appropriate imagery. The revival of arts and commerce in Italy, and their subsequent decline, are next touched upon; and hence is derived the present disposition of the people—easily pleased with splendid trifles, the wrecks of their former grandeur; and sunk into an enfeebled moral and intellectual character, reducing them to the level of children."—ATKIN.

106. Italy is noted for the salubrity of its climate and the fertility of its soil. The climate is generally regarded as the finest in Europe, for not only is it dry, warm, and genial, but the atmosphere is uniformly clear and cloudless, and the sky of a deep blue colour.—M'LEOD.

'Bright as summer'—Looking beautiful as the summer, crowned with verdure. Cf. :—

"There are bright scenes beneath Italian skies,
Where glowing suns their purest light diffuse;
Uncultured flowers in wild profusion rise,
And Nature lavishes her warmest hues."

Its uplands sloping deck the mountain's side,
Woods over woods in gay theatric pride/

Bright may be parsed as an adj. qual. *Italy*, or *as* an adv. mod. *extends*. *Summer* is in the nom. case to the substantive verb '*is*' und.

'As the summer [is bright]'—An elliptical adverbial clause, qualifying *bright*. The connective adverb *as* qualifies *bright* understood—MASON.

105—208. 'Goldsmith was a master of the art of contrast in heightening the effect of his pictures. In these lines, the rich scenery of Italy, and the effeminate character of its population, are placed in striking juxtaposition with the rugged mountains of Switzerland and their hardy natives.'—CHAMBERS' *Cyclopædia of Eng. Lit.*

107. UPLANDS—The higher lands; grounds elevated above the meadows.—Antonyms *downlands* or *lowlands*, *meadows*, *marshes*, *swamps*, *interval*, of which a large part of the peninsula consists.

'*Its uplands sloping*'—*Uplands* is here nominative to *deck*. *Sloping* is a present participle qualifying 'uplands,' with which 'woods over woods' appears to be in apposition. If the comma were placed (as in some editions) after *sloping* instead of after *side* 'uplands sloping' would be nominative absolute (61) and 'woods over woods' nominative to *deck*. The punctuation in the text is that of the ninth and last edition published during the author's life time. '*Theatric*, as in a theatre, probably refers to the trees 'woods over woods', like the spectators in a theatre, especially in the old Roman Amphitheatres. The woods which formerly covered the sides of the Apennines have now, for the most part, been cut down.—MORRIS and STEVENS.

'*Deck*'—Adorn. The word '*deck*' is from the Anglo-Saxon *thecan*, to cover, clothe. The secondary meanings of the word are to dress, adorn, embellish. It should be noticed that *deck*, the cover of a ship, is the same word, as a noun.—M. J. Ed.

'*Gay theatric pride*' i. e. in all the beauty and magnificence of arrangement as in a theatre where seats are arranged one row above another.

THEATRIC—Der. Gr. *theatron*, fr. *theaomai*, to see, which again comes from *thapmai*, to wonder at. The stage often borrows similes and metaphors from nature; here nature is made indebted to the stage.

Comp. *Par. Lost*:—*And, as the ranks ascend,
Shade above shade, a woody theatre,
Of stateliest view."*

'Woods over woods'—Woods rising over woods, i. e., row above row. The word *woods* is obj. after *with* or *having* und. Its uplands *crowned with* woods, &c. The meaning of this line is that the trees on the mountain side are seen rising in rows one behind another, like the seats in a theatre.—M. J. Ed.

109. '*Mould'ring*'—Der. Eng. *Mould*, which is etymologically connected with '*meal*' and '*mil*.' Literally it signifies *turning to mould or dust by natural decay*, hence decaying.

'*Between*'—That is, between two of these woods. In the openings of these woods the ruins of temples are frequently seen, which remind one of former grandeur. Der. Sax. prefix *be* equivalent to '*by*' in Eng. and *twegen*=two.

Syns.:—*Between* applies properly to only two parties. *Among* denotes a heap or collection of things, and always supposes more than two. It is therefore a gross blunder to speak of dividing a thing *among* two persons.

While oft some temple's mould'ring tops between
 With venerable grandeur mark the scene. 110
 Could Nature's bounty satisfy the breast,
 The sons of Italy were surely blest.

'Tops'—Spires and pinnacles.

While oft scene.—An adverbial clause, attached to the predicate *deck*. In analysing this clause, be careful to take *some*, not with the subject *tops*, but with *temples*.—MASON.

Oft—An adverb modifying the part. *seen* understood before *between*.

110. 'With venerable grandeur &c.,' characterize the prospect by imparting to it an air of grandeur from its antiquity.

'Venerable grandeur'—Numerous ruins of ancient temples are, of course, met with in a classic land like Italy. Some editions read *memorable* for *venerable*; but *venerable* seems more poetical. *Venerable* ruins carry back the mind to the times when they were splendid buildings, whereas *memorable* ruins are such as make a lasting impression on the mind.—M. J. Ed.

'Scene'—Properly, a place shadowed by branches of trees. In ancient times plays were acted under the branches of trees, from which cause it is now used to express the scene of a stage. See further notes on this word, l. 59 of this poem.

111—12. 'Could Nature's bounty...blest.'—If the gifts of nature could alone content the mind of man, the Italians would undoubtedly be happy, for they have abundance of good things. The prose order is:—The sons of Italy were surely blest if Nature's bounty could satisfy the breast. 'If' in the conditional clause is often omitted. When this is the case the conditional sentence has the nominative after the finite verb, and thus assumes the form of a direct question.

111. 'Could.....breast,'—An adverbial clause of condition, qualifying *were blest*.

'Could'—This verb here expresses present power conditionally "If nature's bounty could satisfy, &c." It should be noticed that the past subjunctive is here expressed by an inversion, as in the following examples 'had I the power,' 'were I as I have been.'—M. J. Ed.

BOUNTY—Der. Lat. *bonitas*, fr. *bonus*, good. Kindness; blessings.

'The tendency to accept freedom of giving in lieu of all other virtues, or at least to regard it as the chiefest of all, the same which has brought *'charity'* to be for many identical with almsgiving, displays itself in our present use of *'bounty'*, which like the Fr. *bonte*, meant goodness once.—TRENCH. Primarily *'goodness of heart'*, which shows itself in what the hand does. Cf. the history of the word *'boon'*, as a substantive and adjective.

'Breast'—Figuratively for the feelings or affections and passions of the mind. Here Metonymy is used.

112. 'Were' = Would be. "The forms of the subjunctive in the principal clause are 'would,' 'should,' 'would have,' 'should have.' The English idiom permits the use of a past indicative for these subjunctive forms." For further information on this subject, see Bain's *Grammar*, from which the above passage is quoted, also Angus's *Hand Book*, p. 307.

113. 'Fruits, etc.'—Italy produces, in great abundance and excellence, grain and fruit of almost every kind that is to be found in any other part of Europe. The olive, orange, and lemon grow luxuriantly in Central Italy; and maize, oil, wine, and tobacco are cultivated. Tropical plants, such as sugar-

Whatever fruits in different climes were found,
That proudly rise, or humbly court the ground;
Whatever blooms in torrid tracts appear,
Whose bright succession decks the varied year ;

115

cane, indigo, date-palm papyrus, and Indian fig, come to maturity in the southern parts and in Sicily. The principal crops are rice, wheat, maize, rye, barley, vines, olives, figs, oranges, hemp, and flax.

Whatever—Adj. qualifying *fruits*.

'Whatever fruits...ground', 'whatever blooms...year', and 'whatever sweets...die', are adverbial clauses of condition, qualifying the predicates *own* and *ask*, with the second of which the whole must be repeated.

113-14. 'Whatever fruits in...ground'; 'That is, fruits of every description, whether produced by tall trees or by small plants and creepers.

CLIME.—Cf.:—'Whatever *climes* the sun's bright circle worms.'—MILTON.

Also—

"———Turn we to survey,
Where rougher *climes* a nobler race display."—GOLDSMITH.

The word *clime*, a contracted form of *climate* is rarely used in good prose. Der. Gk. *klima*, *klimatos*, fr. *kline*, to make to bend or shape. Literally a *slope*: the supposed *slopes of the earth, from the equator towards the pole*, hence a region or zone of the earth. We have derived the word from the mathematical geographers of antiquity. At present it means the temperature of a region, but once the region itself. *Climes* is here put for countries by Metonymy.

114. 'That proudly rise'—That grow on lofty trees. 'Court the ground' i. e. Trail on it, as the pumpkin, vegetable marrow, &c.

'That proudly rise', and 'that humbly court the ground', are adjective clauses qualifying *fruits*.

115. 'Whatever blooms in...year'—That is, flowers of every description or variety that in warm climates adorn the changing seasons with their agreeable vicissitude

'Torrid tracts' Cf.—*The Des. Vill.*—

"Through torrid tracts and fainting steps they go &c."

'Torrid'—Very hot. The Torrid Zone extends 23°28' on each side of the Equator, being bounded on the N. by the Tropic of Cancer, and on the S. by the Tropic of Capricorn; and is commonly known as The Tropics.

'Tracts'—From the Lat. *traho*, *tractum* (frequentative, *tracto*, *tractatum*). to draw, and is applied to an account drawn up in the form of a little book (called also tractate), as well as to an extent of country, drawn or stretched out.—MORRIS & STEVEN.

'Blossoms'—Flowers.

116. The line means,—Whose bright colours appear one after another throughout the year, making the face of nature cheerful.

'Whose bright...year'—An adjective clause, attached to *blossoms*.

117-18. 'Whatever sweets salute to die';—Whatever odours greet the northern sky from the short-lived spring flowers that open only to perish, i. e., every variety of the perfumed flowers that are to be met with in cold countries. Notice that the poet speaks of the flower of hot countries as *blossoms*, and of those of temperate regions as 'sweets.' He has correctly distinguished them, the former being noted for their brilliant colours, the latter for their delicate fragrance.

Whatever sweets salute the northern sky
 With vernal lives, that blossom but to die ;
 These, here deporting, own the kindred soil,
 Nor ask luxuriance from the planter's toil ;

120

'Sweets'—Perfumes of flowers: an example of Conversion. The word *sweet* has been used for *perfume* by Prior and Dryden. Refer, Dr. Johnson's Dictionary. 'Sweets' (anciently 'sot') the *süss* of the modern German, Sax. *sweet*, Sansk. *swad*. The adj. '*sweet*' is the opposite term for *sour*, '*acute*'. The flowers of temperate climates have usually a sweeter perfume than those of warmer ones.

Northern—Mark that the ending '*ern*' chiefly denotes the regions of the globe.

118. '*Vernal lives*'—That is lasting only during the *spring*. '*Vernal*'—Der. Lat. '*ver*', the spring. *Lives* is here a noun.

'*But*'—The force of '*but*' in this place is '*only*', an adv. mod. the verb '*to die*'. *But to die* is an extension of *blossom*. The adv. '*but*' (= *only*) deserves notice, because the same word is used also as a conj. and as a prep.—he is *but* a boy (in old Eng. 'he is *not* but a boy' is nothing but a boy). In such phrases *but* is an abbreviation of '*not but*.'

Der. A. S. *butan*, except, without, a contraction of *biutan*, literally 'in outer'. It is in A. S. a prep; e. g. *butan ende*, without end, as well as adverb, and conjunction. In the latter quality it is generally followed by relative particles, such as *thā*, *sā*, (compare Lat. *ni-i quod*); these are omitted in modern English, therefore it is difficult to distinguish the adverb *but* from the conj. '*but*'.
 —Haug.

The old English '*but*' (by out), written *bote* and *bute* = without, except:—*But meat or drink.*—Chaucer. This '*but*' as a prep. (A. S. *butan*) is distinguished from the adversative conjunction *but* (O. E. *būt*). It is said to be used in modern English in such constructions as:—*No but the brave deserve the fair.*—Dryden. Here '*brave*' would be an accusative governed by '*but*.' If this is correct, '*all fled but him*' would be good English, but we certainly do not speak in this way. And even in old English, *but* (= except) does not seem to govern an accusative.

'That in all the loud sould no king bot he.'—R. GLOUCESTER.

I am of opinion, in spite of high authorities the other way, that we have no prepositional *but* in modern English. See, however, an article in Richardson's Dictionary. HOWARD'S *English Grammar*, Part Acadence.

'*But to die*' i. e., they last but a very short time. The flowers of the hawthorn, violet, lilac, rose, lily of the valley, &c., fade very quickly.

119. '*Kindred*'—Is here used proleptically. Cf. *Mac.* III. 4. 76 "Ere human statute purged the gentle wool." Is equivalent to "Ere human statute purged the common weal and made it gentle. The same construction in which the action of the verb is expressed by applying an epithet to the object, is common with Shakespeare. Cf. *Macbeth*, I. 3. 3. and *Rich.*, II. ii. 3. 94.

This is the *predicating* use of the adjective. Its position before the noun is very unusual, and is only justified by the exigence of the verse. *Kindred* is derived from the O. E. *kin*, relationship, and in this sense, the word *kindred* as a noun, is now generally used.—STEVENS and MORRIS.

Own—Is a verb active referring to '*fruits*,' '*blossoms*,' and '*sweets*' as its nominatives and governing the noun *soil* in the objective case. The verb to '*own*' it may be observed is etymologically the same as to '*owe*,' (of which *ought*, or *owed* is the preterite). Shakespeare repeatedly has *owe* where

While sea-born gales their gelid wings expand
To winnow fragrance round the smiling land.

'own' would now be employed. The original English word is *agan*,—the *ag*, or radical part, of which is evidently the same with the '*ech*' of the Greek *echem* signifying to hold, to possess, to have for one's property, or what we call one's own. The '*n*' which we have in the form *own* is either merely the common annexation which the vowel sound is apt to seek as a support or rest for itself, or probably in this case it may be the '*en*' of the ancient past part. (*dje'n*) or the *an*' of the infinitive (*djan*). Dr. Latham distinguishes the '*own*' in such expressions as 'He owned his fault' by the name of the *Own concedentis* (of concession or acknowledgment). But may not this sense be explained as equivalent to I make my own, I take as my own?—CRAIK'S *English of Shakespeare*.

'Own' means here, to acknowledge, confess. Cf. :—

"Others will own their weakness of understanding."—LOCKE.

'Disporting'—This word literally means amusing themselves or enjoying themselves. It is here figuratively used to show that the flowers seem healthy and flourishing.

'Own the kindred soil'—Show by their luxuriant growth that the soil is well suited to them.

119—20. 'Here disporting, own &c....toil ;'—In this line playing before the eye in an agreeable variety confess that the soil is congenial to their growth, which here requires not the care of the gardener to help it.

120. In this line the word *luxuriance*, is emphatic.

'Nor'—This conjunction is here used for *and not*. The following similar use of the word is quoted from Bain, "he foresaw the consequences, nor were they long delayed ; (*and they were not*)";—M. J. *Ed.*

'Nor ask luxuriance &c.' i. e., do not require to be cultivated. They grow wild in great luxuriance and perfection. In analysing substitute *these ask not*. Repeat all the adverbial clauses with this predicate.

121—22. 'While sea-born gales &c.'—The currents of air that blow from the sea are by Goldsmith with a considerable bearty of thought and expression here called 'Sea-born' gales and the image of the sea-born gales expanding their gelid wings to winnow fragrance from flowers all round the land, is lively and appropriate.

121. 'Gelid'—Lat. *gelidus*, fr. *gelo*, to freeze; generally means cold, frosty, but here merely cool and refreshing. The *wings of the wind* is a common metaphor. It is here very appropriately used with *winnow* in the next line.

'Sea-born gales'—Breezes from the sea.

'While sea-born...land'—This adverbial clause must be taken with each of the preceding predicates *own* and *ask*.

'Winnow'—(Lat. *evanno*, fr. *vannus*, a fan.) Separate and drive off the chaff from grain by means of wind—Here used with the meaning to *waft*, *blow*, with no notion of separating and sifting as commonly. Of course the word is directly connected with *wind*. Observe the use of this verb in *Par. Lost*, Book V, 269.—

"—Then with quick fan
Winnows the buxom air."

i. e., strike the air as if winnowing, in a winnowing or fanning manner. Ultimately '*fan*' and '*winnow*' are connected. Poets are apt to take liberties

But small the bliss that sense alone bestows,
 And sensual bliss is all the nation knows.
 In florid beauty groves and fields appear, . 125
 Man seems the only growth that dwindles here.

with the verb *winnow*. The proper object of the verb is a word denoting that which has the light or worthless portions separated and removed by blowing. But here Goldsmith uses it in the sense of *breathing* or *blowing*.

'*Fragrance*'—The perfumes of flowers and trees.

123—24. 'But small the bliss &c...knows.'—But though the happiness derived from a satisfaction of our sensitive appetites is gross and very insignificant in its nature, yet the people of this place are so depraved, that sensual gratification constitutes their sole enjoyment. Goldsmith had no respect for the character of the Italians. Their predilections and pursuits to his mind seemed to tend to a moral degeneracy and hence the severe remark.

'Bliss'—Nom. with *and*. But small *is* the bliss. *That*—Obj. after *bestows*.

'*Sense*'—Here used for the senses, *viz.*, seeing, hearing, &c. The word *sense*, when used in the sing., often means intelligence, understanding, as in the expression 'a man of sense', *i.e.*, a sensible, intelligent man. Also *appreciation*, *conviction*; as, "The sense of rank will sometimes confer a virtue upon those who seem to be most unworthy of the lot to which they have been born."—M. J. Ed.

After *small* supply *is*. *That sense alone bestows* is an adjective clause qualifying *bliss*.

124. '*Sensual bliss*' *i.e.*, the happiness conferred through the medium of the senses, hearing, feeling, smelling, tasting, and seeing. The poet says, they confer only a *small amount* of bliss. He is wrong here. The quantity of this kind of bliss is great, for it is common to all animals, but it is the lowest kind of bliss.—STEVENS & MORRIS.

'*The nation*'—The reading 'this nation' is found; but the article sufficiently particularizes the nation. 'That the nation knows' is an adjective clause qualifying *all*. *Knows*—Trans. with *that* und. after 'all' for obj.

125—26. 'In florid beauty groves...dwindles here.'—An instance of *Antithesis*. The poet contrasts the fallen political condition of the Italians with the luxuriant beauty of the natural products of their country. Here fields and groves are decked with bright verdure and flowers; but of all the varied productions of nature, *man*, only, man degenerates.

'*Florid*'—Gay with flowers, bright in colour, embellished. The word is now commonly used to denote excess of colour or ornament.

GROVE—O. E. *græf*, from *grafan*, to dig, because it was hollowed out of a thicket of trees, and did not apply to the thicket itself. In modern English it applies to both. 'Grave' (a dug-out place) 'graving,' 'engrave,' are all derived from the same root.

126. 'Let us hope,' says Mr. Whiteside, 'the description of the men of Italy applies no longer.'

The noun '*growth*' is in the nominative case, and the words, *the only growth*, form the complement of the predicate, '*seems*.' The verb '*to be*,' and certain others which are not incapable of forming a predicate of themselves such as verbs of *becoming*, *seeming*, *appearing*, take after them nouns as well as adjectives to complete the predicate. *The noun that completes the predicate agrees in gender and case with the subject of the sentence to which it refers.*—M'LEOD.

Mr. Bartlett observes this line to be a familiar quotation.

Contrasted faults through all his manners reign ;
Though poor, luxurious ; though submissive, vain ;

'Man, &c.'—Man is the only being that does not here arrive at perfection. He is called 'a growth' in contempt : the term would properly be applied to a vegetable.

'The only growth'—The poet means that whilst vegetation in Italy flourishes, the inhabitants degenerate. This is true, for they are in character and wealth very inferior to what they formerly were.

127—30. 'Contrasted faults through all his manners &c.'—In these lines the author, as observed by Prior, has carried on the favorable picture with great force and condensation. His language is one of severe condemnation. It should be observed that the state of matters in Italy is hardly better in the present day. The Italians are in general the most ignorant people in Europe. Few of the peasantry can either read or write. The national character, always marked by strong passions, has become dissembling and selfish through long-continued oppression. Crimes against life and property are frightfully numerous, and the nation may be said to be in the lowest state of demoralisation. Goldsmith seems to have thoroughly discriminated the character of the country and its people. Elsewhere he observes, "An unintelligible monument of Etruscan barbarity can not be sufficiently prized ; and any thing from Herculaneum excites rapture. When the intellectual taste is thus decayed, its relishes become false, and, like that of sense, nothing will satisfy but what is best suited to feed the disease."

The sketch is at once philosophical, spirited and original. Goldsmith says of the Italian, that he is strangely inconsistent in his conduct and habits ; that he would indulge in luxuries, though himself very crippled in resources ; that while he is submissive in his deportment he is not devoid of vanity, that he pretends to be serious but occupies himself with trifles, and that he is glowing in his professions but so insincere that while he is in penance for past sins, he plans new wickedness.

127. 'Contrasted faults'—This expression is explained in the following lines, where poverty is contrasted with luxury ; submission with vanity ; gravity with pettiness ; zeal with deceit.

'Through all his manners reign'—Appear in every part of his behaviour.

'Manners'—Is used in the sense of Latin *mores*, the action resulting from one's moral character, something more than mere manners, as the term is now used.

128. Though poor, luxurious ; though submissive, vain ;—In this and the two following lines we have examples of *Antithesis*—a placing of things in opposition, to heighten their effect by contrast. Supply the ellipsis : he is before each of the adjectives enumerated above.

'Vain'—Lat. *vanus*, empty, denotes a disposition conceited about paltry, frivolous matters, commonly met with in weak-minded people. There is therefore nothing inconsistent in coupling the term with *submissive*, as there would be in joining the latter term with *proud*, the proud man being generally of a stern, unyielding spirit.

129. 'Though grave, &c.'—The ellipsis supplied, the sentence will stand thus : Though he is grave, yet is he trifling, &c. He is grave, and yet he is full of levity ; he is zealous, and yet untrue. If we were to watch him performing religious ceremonies, then he would appear serious and full of zeal ; whereas under any other circumstances he is found, to be a mere trifler and dissembler. Such is the inconsistency of human nature.

Though he is grave—Is an adverbial concessive sentence to *is trifling*. In this class of propositions, the concessive sentence is generally introduced by

Though grave, yet trifling; zealous, yet untrue;
 And ev'n in penance planning sins anew. 130
 All evils here contaminate the mind,
 That opulence departed leaves behind;

the words *though* and *although*. The force of the conjunctive *though* is often supported (as in these lines) by the introduction of the adverb '*yet*' in the principal sentence. '*Yet*' is only introduced when the principal sentence follows the concessive or accessory.

'*Zealous*'—Full of zeal for religion. *The Spectator* says, "a zealous man will often find that what he calls a zeal for his religion is either, Pride, Interest, or Ill-nature." No. 185, an Essay well worth reading.

130. '*And ev'n in penance &c.*'—This is an inverted order of sentence. The natural order is:—'*And he is planning sins anew even in penance.*' The meaning of the line is:—Even while suffering punishment for his faults, he is devising plans for fresh crimes.

'*Penance*'—A punishment undergone as an expression of sorrow for sin, and properly therefore, voluntary. Formerly, however, it meant *repentance* as well. Cf.—

'Seeking to bring forth worthy fruits of penance.'—*Book of Common Prayer*, 'The Communion.'

The poet means that whilst the Italians voluntarily undergo penance for past sins, they are so insincere that they at the same time plan the commission of fresh ones.—MORRIS & STEVENS.

This sentence had better be taken as equivalent to *even in penance he plans sins anew*, where the adverbial phrase *even in penance* corresponds to the adverbial clause beginning with *though* in the previous sentence.—MASON.

131—32. '*All evils here contaminate the mind, &c.*'—When a nation is in the possession of opulence, its predilections are always in favour of luxury, which obliges them to have a large number of enjoyments and the consequence is that when wealth is gone, the softness engendered by luxury utterly disqualifies it for calculating upon happiness on its crippled resources and then it is to have recourse to the disgraceful alternative of flying into the arms of inequity and vice for pleasure. Therefore luxury has been often characterized as the grand-mother of all evils and therefore here the evils of departed wealth are said to corrupt the mind of the people.

The simple purport of the lines is this:—All the evils which were produced by wealth corrupted the minds of the Italians, and that the Italians were no longer wealthy, hence the advantages or comforts and blessings which were derived from riches were wanting, the evils only remained.

'*Contaminate*'—Lat. *con* and ancient *tamino* from *tango*, *tango*, to touch. Literally, to bring into contact with one another; hence to defile, to corrupt the purity or excellence of. Cf. Goldsmith:—"I would neither have simplicity imposed upon, nor virtue contaminated."

131. '*All evils here*' &c.—The order is:—'*All evils here, that departed opulence leaves behind, contaminate the mind.*' Thus they learnt habits of luxury in their opulence which they continue to indulge in their poverty. Though their poverty now compels them to be submissive, they are as vain as when they were rich.

132. *That opulence...behind*—An adjective clause qualifying *evils*.

'*Opulences*'—Wealth, Lat. *opes*, wealth.

For wealth was theirs, not far remov'd ths date,
When commerce proudly flourish'd through the state ;

Departed. Past Participial adj. qual. *opulences*; the object of the active verb *leaves* is the relative *that* und. and *date* is 'in the nom. case to the verb *is removed*.

133. 'For wealth was theirs,' i. e., they were once opulent. *Was* is here emphatic.

133—34. 'Not far remov'd the date, &c. state;'—Nor is it a long time since commerce was in a flourishing condition in their country. 'Not far remov'd'—An adjective phrase qualifying '*date*'. The attributive in this case precedes the attribute. The time is not long since past; i. e., in comparatively recent times. *Date* is from the Lat. *Do, datum*, to give, and means the time when any law or other writing was *datum*, given. Cf. the form now used in official documents:—"Given under our hand and seal this day of, &c., &c."

FLOURISH—Lat. *flos, floris*, a flower, and *floreo*, to blossom. The primary sense of this word is to expand, to shoot out as in glory. Here, thrive, prosper. Antonym.—*Fade*, primarily means, to lose colour, to wither, hence to decline. In both the words the ideas are taken primarily from trees.

The most important commercial cities of Europe, in former times, were Genoa, Venice, and Pisa. The Genoese merchants were remarkable for their enterprise, and for the extent of their dealings. The citizens of Venice were merchant princes. All over the world went the good ships of Venice; to Constantinople and the Levant, to the adjacent states of Italy, and to all the countries of Europe. The Venetians, as well as the Genoese, traded with the distant Indies. With commerce came wealth and power.

Here too we may notice *Amalfi*, in the Bay of Naples, also famous for its commerce.

—In her port

Prows strange, uncouth, from Nile and Niger met,
People of various feature, various speech."

"Amalfi fell after three hundred years of prosperity; but the poverty of one thousand fishermen is yet dignified by the remains of an arsenal, a cathedral, and the palaces of royal merchants."—GIBBOR. '*State*'—"Properly '*states*'—since at the period here designated, the Italian commercial republics were sovereign and independent."—PAYNE.

'*When commerce state*' is an adjective clause attached to *date*, when being equivalent to *at which*.

135, '*At her command &c.*'—At her bidding, magnificent buildings arose. Such is the ascendancy of *commerce* which is here personified. The merchants of Italy, and especially of Venice built magnificent palaces.

135 &c.—Venice, Genoa, Florence, Pisa, and other cities contain magnificent palaces and private edifices. The splendour of the public buildings, and of many of the private palaces in Genoa, is perhaps not surpassed in the world. Several of them are built entirely of marble, and the others are ornamented with marble portals and columns.

PALACE—Lat. *Palatium*, one of the seven hills of Rome (*viz.* they are these:—the Palatine, Vetus, Cermalus, Caelius, Fagutal, Oppius, and Cispinus, the original seven. But the walls of Servius Tullius included those well-known hills, of the smaller and more ancient city. They were the Palatine, Aventine, Quirinal, Caelian, Capitoline, Esquiline, & Viminal) on which Augustus had his residence. Hence it means a magnificent house in which an emperor, a king or other

At her command the palace learnt to rise, 135
 Again the long-fallen column sought the skies ;
 The canvas glow'd, beyond e'en nature warm;
 The pregnant quarry teemed with human form ;

distinguished person resides. '*The palace*' = Palaces. When the article *the* is used before a singular noun which is not followed by any qualifying phrase or sentence, it generally defines a species or class, the sense being the same as if a plural noun were used without the art, e.g., *the horse, the palm, the palace, &c.* Sometimes, there is a metonymy in such cases, as the *sword* = military officers ; '*the gown*' = clergymen ; the *bar* = barristers ; '*from the palace to the cottage*' is an expression denoting all ranks of people, from those who dwell in palaces to the inhabitants of cottages. — M. J. Ed.

136. '*And the long-fall'n column &c.*'; — And the classic pillar reared its head from the dust, where it had lain for a considerable length of time.

In the time of the Romans the country was covered with villas and flourishing towns, many of which had become ruins. But no sooner did commerce revive than these too began to make their appearance again. There are two periods during which Italy has been celebrated in the history of the Fine Arts. The first includes the first century B. C. and about three centuries after Christ. Augustus used to boast that he found Rome built of brick, but left it built of marble. It was during this period chiefly that those grand heathen temples were built, the ruins of which are referred to in l. 109. After the fall of the Western Empire, Italy, as indeed Europe generally, sank into barbarism, but it rose again into splendour with the advancing power of the Popes and the rise of the great commercial republics of Genoa and Venice. The age of Leo X., that is, the early part of the sixteenth century, is specially famous in the History of Art. It was then that Michael Angelo and Raphael and many other celebrated painters lived. Lines 135 — 138 refer to this period. — M. J. Ed.

'*Column*' — Pillars were variously used by the ancients, as parts of great buildings, temples, aqueducts, &c., singly in harbours for mooring ships to ; they were also raised separately in commemoration of great men and great events, as Trojan's column. '*Sought the skies*' — Was raised again.

135 — 36. Through the influence of commerce, architecture again flourished as in the days of old Rome.

137 — 38. '*The canvas glow'd &c...form*'; — The picture on the canvas surpassed even Nature in vividness and beauty and the marble presented a life-like resemblance of the human form. All, the effects of commerce or increased wealth.

Italy has long been distinguished as the chief seat of the fine arts. Painting, music, sculpture have here been carried to great perfection.

'*Canvas*' — The poet refers to the painter's canvas. *Canvas* is derived from the Lat. *cannabis*, hemp, through the French *canvas*. The cloth made from hemp was and is, much used for painting on with oil colours.

The language is of course poetical, and we must remember that the poet has a right to draw a little on his imagination. **Of. Castle of Indolence*, O. II, St. 13.

"To solace then these rougher toils, he try'd
 To touch the *kindling canvas into life* ;
 With Nature his creating pencil vy'd,
 With Nature joyous at the mimic strife." — THOMPSON.

'*The canvas glow'd*' = Painting flourished. The Italians have long been famous as painters and sculptors.

Till, more unsteady than the southern gale,
Commerce on other shores display'd her sail ;

140

'Pregnant'—Because stones or blocks of marble, which were cut or carved so as to represent human form were taken from the quarry.

Thomson, when speaking of Sculpture says :—

"From the brute rock it called the breathing form."

Cowper also speaks highly of 'painting.'

"The meek intelligence of those dear eyes

(Best be the art that can immortalize,

The art that baffles time's tyrannic claim

To quench it) here shines on me still the same."

'Teemed with human form'—To *teem* is to be filled with a thing. The poet alludes to the idea that in the unhewn block of marble the figure to be carved out of it lies, and that it becomes visible when the superfluous stone is removed.

139. 'Than the southern gale'—*Than* is a connective and joins 'Commerce more unsteady, displayed her sail on other shores,' to 'the southern gale is unsteady.' The adjectives of the comparative degree, whether of superiority or inferiority (that is adjectives modified by the termination '*er*', or the adverbs '*more*' or '*less*' and thus indicating greater or less intensity), are generally completed or limited by an adverbial subordinate sentence, connected by the conj. '*than*'. The verb in the subordinate sentence is frequently suppressed.

'Southern gale'—This wind, called the Sirocco, comes across the deserts of Africa, and is the most changeable of all the winds which blow in Italy.

'Unsteady'—Changeable.

Than the southern gale is unsteady—An elliptical adverbial clause qualifying *more*, which qualifies *unsteady*. The connective adverb *than* qualifies *unsteady* understood.

139—40. 'Till, 'more unsteady &c....sail';—Here the allusion is to the prosperous issue at which the Portuguese and the Spaniards had carried on commerce about this time. The cons. is,—'Till commerce, more unsteady than the southern gale, removed to other shores.'

The last line formerly stood thus :—

"Soon commerce turn'd on other-shores her sail."

140. The discovery of America, and of the passage to India by the Cape of Good Hope, turned commerce into new channels, and greatly injured Venice, Genoa, and the other trading cities of Italy.

Speaking of the rise and decay of Venice, Rogers says :—

"——— Thus did Venice rise

Thus flourish, till the unwelcome tidings came,

That in the Tagus had arrived a fleet

From India, from the region of the sun,

Fragrant with spices—that a way was found,

A channel opened, and the golden stream

Turned to enrich another. Then she felt

Her strength departing."—Rogers' *Italy*.

'Display'd her sail'—This is a strictly poetical expression, for 'commercial enterprise forsook Italy and went to other lands.'

'Display'd'—Let *displico*, *dis*, asunder, and *plico*, to fold. The literal sense of the word is 'to unfold'. It is here used in the literal sense in order to keep up the idea conveyed by the preceding verse.

While nought remain'd of all that riches gave,
 But towns unman'd, and lords without a slave :
 And late the nation found with fruitless skill
 Its former strength was but plethoric ill.

141. '*Riches*'—This is no true plural form. The (s) belongs to the original word. Fr. *richesses*, just as the (s) in '*goose*' does. How far the word, although a true singular in its form, may have a collective signification, and require its verb to be plural is a point not of Etymology but of Syntax. The last syllable being sounded as '*ez*,' increases its liability to pass for a plural.

'*Nought*'—No whit= nothing.

139—142. '*Till . . her sail*,' and '*while nought . . slaves*' are adverbial clauses which must be repeated with each of the preceding predicates *learnt*, *sought*, *glowed* and *seemed*.

142. '*Unman'd*'—Dispeopled. Derived from the verb to '*man*.' To *unman* generally means to deprive of courage, or resolution. The word is the opposite of *man* as in line 156.

'And lords without a slave'—And lords without servants. "The great and wealthy were deserted by the poor whom they had been accustomed to command or, simply, the number of the inhabitants greatly decreased."—M. J. Ed.

SLAVE—This word is very interesting. It preserves in itself the history of the downfall of a nation and the consequent degradation of a word. It is derived from '*slava*' signifying '*glory*' and was the name of the Slavi or Sclavi, who were reduced to servitude by the Germans. Gibbon says, "From the Euxine to the Adriatic, in the state of captives or subjects, or allies or enemies of the Greek empire, they overspread the land; and the national appellation of the *slaves* has been degraded by chance or malice from the signification of glory to that of servitude. This conversion of a national into an appellative name, appears to have arisen in the eighth century in the oriental France where the princes and bishops were rich in Slavonian captives. From thence the word was extended to general use. The confusion of the Servians with the Latin *Servi* was still more fortunate and familiar."

'*But*'—Prep. 'As soon as commence withdrew to other countries, nothing was left behind except towns without inhabitants, and an aristocracy that had no subjects over whom they could tyrannize.'

'*But towns, &c.*' forms an adverbial adjunct attached to *nought*. Of all that *riches gave* may be taken either as an attributive adjunct of *nought*, or as an adverbial adjunct of *remained of*, being taken in the sense of *out of*.

143. '*Skill*'—'*Art*' is superior to '*skill*'—the dexterity by which the inferior processes are performed. '*Art*,' the skill of the architect or designer. *Skill* is mere mechanic. *Art*=Artistic skill.

'The master mind that devises the whole thing to erect splendid buildings.'
 '*Skill*'=Knowledge.

'*Fruitless*'—Because it came too late to be of use.

143—44. '*And late the nation found . . ill.*'—And at last the nation came to know, when their knowledge was of no consequence to them that the strength which they had before was only a semblance of strength.

144. '*Its former &c.*'—Of, 'In short, the state resembled one of those bodies bloated with disease whose bulk is only a symptom of its wretchedness; their former opulence only rendered more impotent.'—*Cit. of the World*.

'*Plethoric*'—Der. Gr. *plethora*. Fr. *pléthore*, fulness; a superabundance of humours. Unhealthily large; excessive. *Plethora* is, in medicine, an excessive

Yet still the loss of wealth is here supplied 145
 By arts, the splendid wrecks of former pride ;
 From these the feeble heart and long-fall'n mind
 An easy compensation seem to find.

fulness of blood. The allusion is to a man who is diseased from a superabundance of blood in his veins. 'That its former strength...ill'.—A substantive clause, the object of *found*. But is here an adverb, equivalent to *only*.

145. 'Yet &c.'—The cons. is :—Yet the loss of wealth is still supplied here by arts, the splendid wrecks of former pride.

'Yet still'—'Ye.' here makes the expression more emphatic. 'Still' alone would express the same meaning. 'Supplied'—Compensated ; made up for.

'Wealth'—Der. from *weal*, which comes from A. S. *welan*, to enrich. It thus signifies that which causes or produces riches, whether more pecuniary prosperity, or the still greater riches of peace and happiness. Its general meaning is that of 'being-well' or 'welfare.'

145—46. EXPL. :—Though the Italians have lost their wealth, yet they now have some splendid works of art, the remains of their by-gone glory, which reconcile them to loss.

The lines were changed from :—

"Yet though to fortune lost, here still abide
 Some splendid wrecks of former pride."

146. 'Wrecks'—Sax *brecan*, Lat. *frango*, Heb. *parak*, to break. Hence literally that which is broken. The word 'wrecks' is in the obj. case, in app. with 'arts'

'Splendid wrecks'—Painting and sculpture. The latter was practised with great success by the ancient Romans, and the former by the Romans, Venetians, and others of the Middle Ages. The poet considers the present condition of Art in Italy a mere wreck of what it once was.

'Rome possesses not only a profusion of fountains, pictures, palaces, and churches, the glorious works of the painters, sculptors, and architects who have flourished during the last six or eight hundred years, but innumerable remains of noble edifices, marbles and sculptures which were the work of former ages, grand and beautiful even in their ruins'. Very rich collections of paintings, statues, and other treasures of art adorn Florence.

147. With these wrecks of former times, the weak and degenerate inhabitants seem to be quite satisfied. 'Feeble'—Fr. *foible*. Weak ; irresolute.

'Long-fallen mind'—The mind which is degenerated or deprived of its noble powers for a long time by vice or subjection.

147—48. They, who have lost all courage and noble ambition, appear easily to find solace in admiring remains of the great works which their ancestors have left them.—M. J. Ed.

148. 'Compensation'—Lat. *con* and *penso*, to weigh carefully, fr. *pendo*, to weigh. An equivalent ; that which makes good the loss of. Though 'easy' qualifies 'compensation', it really modifies the verb, the line meaning,—Seem to find easily a compensation—

149. 'A bloodless pomp' &c., in grandeur untainted with the guilt of shedding blood. 'Bloodless' is opposed to 'sanguinary.'

'Pomp' Gr. *pempo*, to send, *pompē*, a sending in company. Hence the word originally applied to the long train accompanying a great man, a showy procession, show, splendour.

Here may be seen, in bloodless pomp array'd,
The paste-board triumph and the cavalcade ; 150
Processions form'd for piety and love,
A mistress or a saint in every grove.

This line begins a description of trifling shows that amuse the Italians in another way : and lines 153-8 repeat in other words the substance of lines 145-152.

150. '*The paste-board triumph.*' '*Triumph.*'—"A name often transferred by our early writers to any stately show or pageantry whatever, not restricted, as now, to one celebrating a victory."—TRENCH. *Triumph* among the Romans, was a pompous ceremony performed in honour of a victorious general. He was allowed to enter the city crowned with a wreath of laurel, bearing a sceptre in one hand, and a branch of laurel in the other, riding in a circular chariot, drawn by four horses. He was preceded by the senate, magistrates, musicians, &c. and followed by his army on foot in marching order. Now when the resources and effeminacy of the Italians precluded them from having the honour and the pleasure of a real triumph, they assembled in masks for diversion, in other words made mimic representations of bloodless war waged by heroes on paste-board; as in games of chess; and forming themselves into cavalcades &c. relieved their hearts by this solemn sham.

Cf. :—"Where in the midst of porticos, processions, and cavalcades, abbés turn shepherds; and shepherdesses without sheep indulge the innocent *divertimenti.*"—*Present State of Polite Learning in Europe.*

'*Cavalcades*'—Fr. *cavalcade*, fr. *cheval*, a horse, a procession of persons on horseback, perhaps referring to the races of horses without riders held in the Corso at Rome during the Carnival. Etymologically connected with '*chivalry*,' '*cavalry*' and *caulier*.

149-50. In these lines the poet refers to religious processions. He explains himself in the two following lines. No doubt there is special reference to the Carnival, a festival observed in Roman Catholic Countries, particularly in Italy. 'It doubtless arose from the Saturnalia of the ancient Romans, which were celebrated annually, in the month of December, with all kinds of mirth and freedom, in honour of the golden age, when Saturn governed the world, and when liberty, equality and happiness prevailed. The Christianized Romans were in this, as in other cases, loth to lose their pagan festivals and the church granted her sanction to what she could not very well prevent. The early Christians, it is said, on these days, gave themselves up to voluntary madness, put on masks, exchanged sexes, clothed themselves like spectres, and considered all kinds of pleasures as allowable.' The people gave themselves up to every form of revelry and amusement, such as feasts, processions, operas, and masquerades.

151. '*Processions form'd for piety and love*'—Processions marched either for religious purposes or motives, or for courting a lady.

'*Procession*'—A body of men moving with ceremonious solemnity. The words *triumph*, *cavalcade*, *processions*, *mistress* and *saint*, are all nominatives to *may be seen*. After *love* supply *may be seen here*.

PIETY—Probably the primary sense of the Latin *pius* and *pia* may have been nothing more than emotion, or affection generally. But the words had come to be confined to the expression of reverential affection towards a superior, such as the gods or a parent. From *pia* the Italian language has received *pieta* (anciently *pietade*), which has the senses both of reverence and of compassion. The French have moulder'd the word in two forms, which (according to what frequently takes place in language) have been respectively appropriated to the

By sports like these are all their cares beguiled ;
 The sports of children satisfy the child ;
 Each nobler aim, repress by long control, 155
 Now sinks at last, or feebly thins the soul ;

two senses, and from their *piété* and *pitié* we have borrowed and applied in the same manner, our '*piety*' and '*pity*'. To the former moreover, we have assigned the adjective '*pious*', to the latter '*pitious*'.—CRAIK'S *Eng. of Shakespeare*.

151—52. Processions formed, some in honour of a saint, and some to serenade a sweetheart. Both were equally common, and it mattered little to them what the object was.—M. J, Ed.

152. In full !—'A mistress may be seen in every grove,' 'or a saint may be seen in every grove.'

'A mistress or a saint in every grove'—The *marquerade* was a commingling of the good and bad ; men could see in each sequestered walk either a saint or a strumpet. Here '*mistress*' is in the Nom. absolute.

SAINT—Lat. *sanctus*, from *sancio*, to make sacred, from the same root as *sacer* sacred. Literally, a *person sanctified*. In a limited but most usual sense of the word, it signifies certain individuals whose lives were deemed so eminently pious that the church of Rome has authorized the rendering of public worship to them. In its widest sense it signifies the *pious*, who in this world, strictly obey the commands of God, or enjoy in the eternal world, that bliss which is the reward of such a life on earth.

153. 'By sports like these are all . . . child' ;—By such childlike amusements they used to alleviate the cares of their degraded condition. Thus the sports which satisfy the children, afforded amusement to these men, who had only prolonged their infancy.

"While writing this couplet, our poet is said to have been 'engaged in the boyish office of teaching a dog to sit upright upon its haunches. Occasionally he glanced his eye over his desk, and occasionally, he shook his finger at his unwilling pupil in order to make him retain his position, while on the page before him was written this couplet with the ink of the second line still wet. The sentiment was appropriate to the employment and our author is said to have acknowledged that the amusement in which he had been engaged had given birth to the idea."—PRIOR.

'Sports'—Here used in the sense of trifling amusements.

154. The people, having grown degenerate, are pleased with sports only fit for children.

'Beguiled'—Deceived in a pleasing manner, driven away with amusement.

155. 'Repress by long control'—The allusion is to that of a man of noble and ambitious spirit being kept in subjection until that spirit is broken, or, at east, deprived of its elasticity and energy.

'Each'—This word has now the same meaning as *every*, and denotes the whole of a collection taken separately. Formerly the meaning of *each* seems to have been restricted to 'one of two' but it is now applicable to any number of persons or things.

156 '*Mans the soul*'—The allusion is to a garrison, *manned* with troops, or a ship *manned* with sailors. As these have no strength, when *unmanned*, to resist the foe, or to attack him, so the soul when *unmanned*, or feebly *manned*, is the more open to temptation and the less able to resist it. '*Mans*'—Fortifies, sustains. Explain the metaphor in the verb.

While low delights, succeeding fast behind,
 In happier meanness occupy the mind:
 As in those domes where, Cæsars once bore sway,
 Defac'd by time and tottering in decay,

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Before feebly repeat the subject each nobler aim, repress by long control. The adverbial clauses *while low...mind*, and *as in those domes...smile*, must be taken with each of the predicates *sinks* and *mans*.—MASON.

155-56. 'Each nobler aim...soul'.—The higher aspirations being stifled, leave the mind at once, or exist in so small a degree as to be incapable of defending it against vice. In the former edition for 'nobler aim' stood *struggling virtue*.

157-58. 'While low delights...mind'.—While low delights coming quickly in the place of the higher aspirations, fill up the mind with pleasures that stand better with its degraded nature and therefore render it the happier.

157. 'Low delights'.—This expression is opposed to *each nobler aim* of line 155. The poet here does not use 'low' in a bad sense, as meaning any thing vicious: 'By low delights' he seems to mean the simple pleasures of those who, having lost all their ambitious desires, are contented with a humble condition. It is this state of life that the poet speaks of in the next line as *happier meanness*; and as far as individuals are concerned, contented poverty is often better for a man than restless ambition; but that a nation may be great there must be enterprise, energy and ambition in its people.—M. J. Ed.

158. 'Happier meanness' i.e. The delights which the Italians enjoy, though in reality mean, afford them a low kind of pleasure or happiness. This affords an instance of *Transferred Epithet*.

The nominative of the verbs *sinks* and *mans* is *aim*.

159. DOMES.—A *dome* is properly any house, from the Lat. *domus*, a house; but is here applied to a *cupola*, the sense in which it is now commonly used, is uncertain.

'Bore sway'.—Governed; reigned.

'Once'.—From the adj. *one* several adverbs are formed. The word *once* when used alone, means *formerly*; *at once* means *immediately*; and when *one* is used with *day* or *time* it signifies some period, past or future according to the context.—M. J. Ed.

Where *Cæsars once bore way* is an adjective clause qualifying *domes*.

The palaces of the Roman emperors (the Cæsars) were built on the Palatine. Here was the residence of Augustus, which was subsequently enlarged into the magnificent palace of the Cæsars. In the reign of Nero this palace was destroyed by fire; and on the ruins of this and other buildings rose the so-called golden house of Nero, which occupied a space equal to a large town. All the buildings on the Palatine were consumed by fire in the reign of Commodus. The palace of the Cæsars has entirely disappeared.

159-62 'As in those domes where Cæsars &c.'—As in those magnificent buildings, where the Roman emperors had once residence, now disfigured by time and mouldering away, the poor homeless swain raises his little hovel, unmindful of the great men who have occupied the spot in times gone-by, so low delights fill up the place of the higher aspirations.

Here the figure *Simile* is used.

'As'—In the same manner, or way.

160. *Defaced* and *tottering* adjectives to *domes*.

161. 'There'.—Is a repetition of the phrase 'in those domes.' In fact, the phrase 'there in the ruin' is a repetition of 'in those domes, defaced...decay.'

There in the ruin, heedless of the dead,
 The shelter-seeking peasant builds his shed ;
 And, wond'ring man could want the larger pile,
 Exults, and owns his cottage with a smile.

161. '*Heedless of the dead*,'—Ignorant of and therefore feeling no respect for those great men historically associated with the buildings.

162. '*Shed*'—“There are two A.S. verbs, '*scedan*' our present, '*to shed*,' and '*scedan*', the modern German '*scheiden*', to separate, or divide. To this last, not surviving as a verb, we owe '*shed*' and '*watershed*,' or water-divider. How strangely this of partition or division was felt to be the central meaning of '*shed*,' the quotation which follows will show : '*To shed*' is still used in the North in this sense. '*Shade*'—probably the corrupted form of '*Shed*.' See line 59, *Hart Leap Well*.

'They were never so careful to comb their heads' as when they 'should to the battle, for then they did noint themselves with sweet oils, and did *shed* their hair.'—*North Plutarch's Lives*.—TRENCH.

'*Builds his Shed*'—The peasants of Italy frequently build their huts among the ruins of palaces.

161—62. Rogers, in his description of Rome, says ;—

“Now all is changed ; and here as in the wild,
 The day is silent, dreary as the night ;
 None stirring, save the herdsman and his herd,
 Savage alike.”

163. '*And, &c.*'—In full :—‘And the peasant, wondering *that* man could want the larger pile.’

'*Pile*'—Lat. *pila*, a pillar-ball, Sansk. *pul* (पुल), to heap together, hence literally, a ball, a heap, or a mass or collection of things in a roundish or elevated form. Here it means a building or mass of buildings. See the various meanings of this word in its different parts of speech.

Before *wondering* repeat as the shelter-seeking peasant. ‘That man could want the larger pile’ is a substantive clause, the object of *wondering*. ‘*Wondering* *man*’ i. e., wondering, *that* man could want, &c.

164. '*Cottage*'—Der. From *cot*. The term was formerly limited to a poor

unable to understand why any one should want so grand a building, glories in his cottage as meeting every possible requirement. When a man is ashamed of any thing, he commonly says that he is ashamed to own it, that is, he is ashamed to let any one know that it is his.—M. J. Ed.

Before *owns* repeat as the shelter-seeking peasant wondering [that] man could want the larger pile.

'*With a smile*'—At the thought that any one should have built so large a palace, whilst so small a hut satisfies him.

163—f4. ‘And wondering man could...smile.’—And struck with astonishment that man should ever have occasion to pile up massy stones and erect ponderous buildings, while a simple hovel like his is sufficient to accommodate him, he looks at his cottage with a smile of complacency and rejoices that he is master of it. *Savage* has placed the matter more prominently :—

“We passed by the residence of Polydore. We saw his gorgeous palace and widely extended fields. We examined his gardens, his parks, his orchards ; and

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My soul, turn from them, turn we to survey, 165
Where rougher climes a nobler race display,

were struck with astonishment at the splendour of his establishment. And this is all, we enquired, designed for the accommodation of one man? Can one creature not six feet high, occupy all these splendid apartments? Behold the flocks and herds and fields of corn! Can all these be necessary for the subsistence of one? Polydore must be a giant."

"Remembering his brother's humble kindly life, the poet had set in pleasant contrast before him the weak luxuriance of Italy, and the sturdy enjoyment of the rude Swiss home. Observe in the following (165-198) with what an exquisite art of artlessness, if I may so speak, an unstudied character is given to the verbs by the sounds in the rhymes; by the turn that is given to particular words and their repetition; and by the personal feeling, the natural human pathos, which invests the lines with a charm so rarely imparted to mere descriptive verse."—FOSTER'S *Life of Goldsmith*.

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165-238. 'From these he turns with a sort of disdain, to view a nobler race hardened by a rigorous climate, and by the necessity of unabating toil. These are the Swiss, who find, in the equality of their condition, and their ignorance of other modes of life, a source of content which remedies the natural evil of their lot. There can not be a more delightful picture than the poet has drawn of the Swiss peasant going forth to 'is morning's labour, and returning at night to the bosom of domestic happiness. It sufficiently accounts for that *patriot passion* for which they have ever been celebrated, and which is here described in lines that reach the heart, and is illustrated by a beautiful simile. But this state of life has also its disadvantages. The sources of enjoyment being few, a vacant listlessness is apt to creep upon the breast; and if nature urges to throw this off by occasional bursts of pleasure, no stimulus can reach the purpose but gross sensual debauch. Their morals, too, like their enjoyments, are of a coarse texture; some sterner virtues hold high dominion in their breast, but all the gentler and more refined qualities of the heart, which soften and sweeten life, are exiled to milder climates.'"—ALLEN.

165. 'Turn we'—Strictly speaking this is the first person of the imperative = 'let us turn'. The imperative mood is seldom used in any other person than the second, and many writers consider the second to be the only person in this mood. The expression is a mere repetition of the preceding words.

Soul—The nominative addressed. It would be very interesting to obtain the certain derivation of this word. Junius suggests that it is an elegant compound from *sao*=I live and *wala*=a well or fountain. It would thus denote *the well of life*.

'Turn from them' = turn *thou* from them. *

In this line the poet addresses his imagination, as if it were separate from himself. The meaning of this line is, 'Let me in imagination view'.

166. 'Where...display,'—This is a noun sent. to *survey*. Or, it may be made an adjective sent. by supplying the 'country'. Thus: Turn we to survey the country in which, &c.

'Rougher' and 'nobler'—These two adjectives are used in comparison to the climate and people of Italy. In the one case he charges the climate as 'rougher' than that of Italy meaning that it is 'colder' owing to its elevated

Where the bleak Swiss their stormy mansions tread,
And force a charlish soil for scanty bread ;

position and other causes ; but the inhabitants are eulogized as 'nobler' since the Swiss are a more industrious race of man than the Italians, and possess more sterling qualities.

'Where rougher . display,' 'where the bleak . tread', and 'where the bleak Swiss force . bread', are adjective clauses qualifying the place, or the region understood, which should be supplied as the object of *survey*. Beware of taking them as substantive clauses. *Where* must have an interrogative meaning to admit of that.

167. BLEAK.—This, the German *bleich*, pale, colourless, comes out clearly in its original identity with *bleach*.

It is connected with *black*, *blank*, *bleach*, the common idea prevailing in them being that of *pale*. Here cheerless ; hardy. Note the peculiar use of this epithet. The word is applicable to the country—not to the inhabitants. It may be considered as an instance of the Transferred Epithet.

In the following description of Switzerland, it will be observed that the wild beauties of the scenery that now attract so many tourists annually had no charms for Goldsmith. The taste of that age had little admiration to bestow on rugged mountains and barren passes, and the dangers which beset travellers in such regions gave them no time to enjoy the prospect. The same was the case, as Lord Macanley remarks in his *History*, with the less civilized parts of Scotland. "Goldsmith was one of the very few Saxons, who, more than a century ago, ventured to explore the Highlands. He was disgusted by the hideous wilderness, and declared that he greatly preferred the charming country round Leyden, the vast expanse of verdant meadow, and the villas with their statues and grottoes, trim flower-beds, and rectilinear avenues. Yet it is difficult to believe that the author of the *Traveller* and of the *Deserted Village* was naturally inferior in taste and sensibility to the thousands of clerks and milliners who are now thrown into raptures by the sight of Loch Katrine and Loch Lomond.

'Stormy mansions'—The habitations of the Swiss are called 'stormy', because in Switzerland, especially in the Canton Ticino, the warm South wind, under the name of Föhn, the Sirocco of the Alps, blows with extreme violence, and causes great damages on the lakes ; South-west winds which are also frequent, usually bring rain ; and the north east wind, which also blows on the table land in Spring, is very cold and dry.

'Mansion'—Der, Lat. *maneo*, I remain—*An abiding or dwelling place* ; generally a magnificent house ; here for the country of the Swiss. Of.

"There, where a few torn shrubs the place disclose

The village preacher's modest mansion rose."—*Deserted Village*.

'Tread'—The verb to *tread* is etymologically connected with the noun '*trade*.'—See notes on the latter word.

168. CHURLISH—From *churl*, 'Sax. *ceorl*, a boor, cf. *eml*, noble, *ceorle*, plebeian ; hence also *carle* ; *kerl* (German), a man, a fellow. Dr Trench observes that the word '*churl*' has assumed an harmful meaning, in a secondary sense like many others ; though originally it had an harmless one viz : a strong fellow. This change in meaning he further remarks was attributable to the degeneration and deterioration of those that used them, or those about whom they were used, since the fall of man. Here niggardly ; barren. This word it should be noted is usually applied to disposition. Here it is figuratively applied to the land to denote that it is 'barren' and yields but little produce, though much labour is bestowed upon it.

No product here the barren hills afford,
 But man and steel, the soldier and his sword ; 170
 No vernal blooms their torpid rocks array,
 But winter ling'ring chills the lap of May ; .

'Bread'—Put by Synecdoche (a part for the whole) for vegetable food generally ; sustenance.

'Force a charlish soil'—The soil of Switzerland is naturally very barren compared with that of Italy, and, therefore, requires much labour to be expended upon it.

The meaning of the line is clear :—The soil is so barren that the inhabitants have extreme difficulty in supporting themselves from it, *i.e.*, at the cost of great industry they draw or get a scanty subsistence only.

169. 'Barren' *i.e.*, *barren-ed*, stopped, shut, strongly closed up, which can not be opened, from which can be no fruit or issue. Cf. *Genesis*, Ch. 20. V. 18.

"For the Lord had fast closed up all the wombs of the house of Abimelech."

169—70. These barren hills produce nothing except warriors. The expression 'the soldier and his sword' is explanatory of 'man and steel'.

170. From the 15th Century downwards the Swiss were the chief mercenary soldiers of Europe. See *Hamlet*, IV. V. 97. :—King.

"Attend."

Where are my Switzers? Let them guard the door ;
 What is the matter?"

'But' = Except, is a preposition, and governs 'man' and 'steel' in the obj. case. 'But' is primarily a participle being a contraction of Sax. *butan*, without ; hence except or excepting. See ls. 117—118.

'Steel'—The sword. This is an instance of Synecdoche, in which the material is put for the thing made. "The name of the material is strongly suggestive of the visible aspect of the thing, especially the colour, which is more difficult to realize vividly than the form or outline. Hence this is one of the picturesque figures."

SOLDIER—From the Lat. *solidus*, the name of a coin, meant originally one who performed military service, not in fulfilment of the obligations of the feudal law, but upon contract, and for stipulated pay. Soldier, therefore, in its primary signification, is identical with *hireling* or *mercenary*. But the regular profession of arms is held to be favorable to the development of those generous and heroic traits of character which, more than any of the gentler virtues have in all ages excited the admiration of men. On these grounds we now ascribe to the soldier qualities precisely the reverse of those which we connect with the terms *hireling* and *mercenary*, and though these words are the etymological equivalents of each other, soldier has become a peculiarly honorable designation while *hireling* and *mercenary* are employed only in an offensive sense."—MARSH.

'But man and steel' and 'but the soldier and his sword' are adverbial adjuncts qualifying the adjective *no*, which qualifies *products*.

171—72. How poetical and yet how true, the contrast of the Italians with the sons of toil—the sturdy men of Switzerland, here

'No vernal blooms their torpid rocks array,
 But Winter lingering chills the lap of May.'

171. 'Vernal blooms'—Spring flowers.

'Torpid'—Sleepy, lifeless ; as incapable of maintaining even vegetable life.

'Array'—Deck, dress, clothe. Goldsmith forgot the Alpine roses and the gentians, the abundance and beauty of which, on the Alps, never fail to arrest the attention and admiration of the traveller.

No Zephyr fondly sues the mountain's breast,
But meteors glare, and stormy glooms invest.

172. 'But Winter &c.'—But the Winter season, remaining in this country even long after its proper term, destroy the spring-flowers in the bud.

'Winter lingering, &c.'—Goldsmitb appears to have visited Switzerland early in the summer of 1755. In his *History of Animated Nature*, he speaks of having flushed woodcocks on the top of Mount Jura in June and July.

MAY—"Is not derived from *Maia* mother of Mercury, as the word existed long before either Mercury or Maia had been introduced. It is the Latin *Maius* i. e. *Magius*, from the root *may*, same as the Sansk. *mah*, to grow; and means the growing or shooting month"—BREWSTER. The Hebrews named this month of their Calendar, which is synonymous with the fifth of the English month, *Sivan*, from a Catholic word signifying to 'rejoice'. The Anglo-Saxons knew it as *Tii-Milthi*, because their oows stimulated by the fresh herbage, were so productive of milk as to enable the proprietor with advantage to bring them to the pail three times a day. On May-day the Romans had games in honour of *Flora*, the goddess of flowers and fruits; and in England, three or four centuries ago, this day was universally kept. Most of the trees in England flower or blossom in May. This is the gay season for the fields, and the eye is delighted, wherever it falls, by something full of beauty. In Switzerland, especially in the Upper Valleys of the Jura, winter lasts six months; it is longer in those of the Alps. Here consequently the month of May (which is here personified) is cold and included in winter. Milton's description of May is beautiful:—

"Now the bright morning star, day's harbinger
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail bounteous May! that dost inspire
Mirth and youth and warm desire;
Woods and groves are of thy dressing.
Thus we salute thee with our early song
And welcome thee, and wish thee long."

'The lap of May'—The literal signification of *lap* in this passage is the border. (A. S. *læppa*, a lap, border, hem) as in the following:—"At first he tells a lie with some shame and reluctantly. For then, if he cuts off but a *lap* of truth's garment, his heart smites him." Hence the meaning is that winter lingers on after May has begun.

But—A conjunction.

173—74. 'No Zephyr fondly sues &c....invest.'—The gentle west wind here does not come wooingly to the mountain-side but the meteors are seen to flash and the darkness of the storm to fill up all sides.

173 ZEPHYR—Gentle breeze. The Zephyrus, from which *zephyr* is derived, was an agreeable wind, blowing gently from the westward. The poets personify *Zephyrus*, and make him the most mild and gentle of all the sylvan deities:—

"Mild as when *Zephyrus* on *Flora* breathes."—MILTON.

'Sues'—Lat. *sequor*, to follow. Fondly seeks for, courts. So we speak of a breeze wooing the trees.

174. Comp. Milton:—

"Shone like a meteor streaming to the wind."

And Gray,

"Loose his beard and hoary hair
Streamed like a meteor to the troubled air."

Yet still, even here, content can spread a charm, 175
Redress the clime, and all its rage disarm.

Note the ellipsis after 'invest': 'Stormy glooms invest the mountain's breast'.

METEOR—Dr. Gr. *meteoros*, 'suspended in midair, from *meta*, denoting direction and *aíora*, a flying, fr. *aéiro*, to lift, perhaps akin to *der*, air. Literally, a vapour drawn up in the air. Figuratively, any thing that transiently dazzles or strikes with wonder. Meteors in the most general sense of the word are of four kinds: *igneous* or *fiery* meteors including fireballs, falling stones, lightning; *luminous* meteors as the Aurora Borealis and *aqueous* or *watery* meteors as clouds, rain hail, snow, and *aerial* meteors, as wind and water-spouts. The name is applied to those luminous appearances in the sky which are sometimes accompanied by the fall of metallic bodies, and the laws of which science has not yet ascertained. Thomson in his 'Winter', thus speaks of this phenomenon:—

"By dancing meteors then, that ceaseless shake
A waving blaze refracted o'er the heavens".

INVEST—Lat. *in* and *vestis*, to cover with a garment, from *vestis*, a garment. Hence *clothe*. Here to inclose, to surround in the military sense of the word. Its appropriate prepositions are 'with' and 'in' as to invest one with an estate & to invest money in bank-stock.

'Stormy glooms'—Qwing to the sun being obscured by clouds.

171—4. None of the products of Spring beautify their barren rocks, but Winter continues even upto May. There no balmy breezes are felt, but lightnings glare and dark storms are of constant occurrence.—M. J. Ed.

175—76. 'Yet still, even here .disarm'.—Yet even in this country, barren as it is, the people are satisfied with their condition, i. e., they are always content with their lot, and this makes up for the severity of the climate.

175. In this passage the poet seems to attribute the contentment of mountaineers to the absence of objects likely to excite envy rather than to that self-respect and self-reliance which are generally regarded as its source.

The force of 'Yet still' is notwithstanding that the country is barren. 'Even'—The force is 'also,' CHARMS—The word 'charm' is derived from Lat. *carmen*, meaning originally a song; but used also to denote the incantation or spell of a magician. In English also a *charm* first signifies a magical sentence or thing supposed to possess supernatural power; then whatever entrances or attracts the heart with pleasure is called a 'charm' as in this place. Beauty, &c. is said to charm, captivate, enchant the soul as though it were under the spell of a magician.

Belief in *charms* or *spells*—forms of words, spoken or written, supposed to be endowed with magical virtue—has prevailed at all times and among all nations. It was strong among the ancient Romans (whence the word *charm*), and it yet lingers among the English—the Hindoos and the Mahomedans, more especially in all the sections of its community. Of all forms of existing *idolatry* it is the most insulting to God, and the most degrading to man.

Virgil says, "charms may even bring down a moon from heaven." He quotes another passage from Horace 'As moon hanging overhead'.

Compare the two senses of the word as used by Milton:

- (1) "With charm of earliest birds."
- (2) "———If there be cure or charm

To respite or deceive, or slack the pain,
Of this ill mansion."

Though poor the peasant's hut, his feast though small,
 He sees his little lot the lot of all ;
 Sees no contiguous palace rear its head
 To shame the meanness of his humble shed ; 180

In the first passage it signifies a *song*, in the second, an incantation or spell: The first meaning is the literal sense and the second the secondary.

176. *Redress*—(*re* and *dress*). For etymology see notes on the word *dress ante*. Literally to *make right or straight*. In the word '*to redress*' meaning to set to right again that which has gone wrong, to make that which was crooked once more straight, we have the simple etymology or radical import of the word preserved. *To redress* is to rectify. Cf. the verbs to *dress* and *address*.

'*Redress the climate &c.*'—Make up for the unfavorable character of the climate. Cf. :—

"Redress the rigours of the inclement climate."—*The Des. Vill.*

'*Its rage disarm*'—Deprive it of its power to hurt. The peasant being accustomed to the severe climate of his country, does not suffer from it, and not being acquainted with any more genial climate, he is contented. Hence for him its rage is disarmed.—*M. J. Ed.*

Repeat content can before *redress* and before *all*.

177. The poet now explains how it is that contentment reigns in such a country. The prose order is :—"Though the peasant's hut is poor, and though his feasts are small, &c."

The adverbial clauses *though the peasant's hut* [*be*] *poor* and *though his feast* [*be*] *small*, qualify the predicate *sees*. After *little* it will be better to supply the infinitive *to be*, and treat *his little lot* to be *the lot of all* as a substantive phrase, the object of the verb *sees*. The construction is closely analogous to that of the accusative with an infinitive mood in Latin. In like manner, in the next sentence, the object of *sees* is *no palace rear, &c.*—*MASON*.

177—78. 'Though poor the peasant's hut,...of all';—Though unpretending and humble is the cottage of the peasant and his food but scanty, yet here he has the pleasure of seeing others similarly circumstanced and is not obliged therefore to draw a pining comparison between his condition and that of others.

178. '*The lot of all*'—Is in the case of apposition to the first '*lot*,' which is in the accusative case governed by the trans. verb '*sees*'.

179. '*Contiguous*'—Close by, almost touching. Syns. :—'*Adjacent*' in Latin *adjicinus*, part of *adjicio*, is compounded of *ad* and *jacio*, to lie near. Things are *adjacent* when they lie near to each other without actually touching ; as *adjacent* fields. *Adjoining* as the word implies, signifies being joined together. *Contiguous* in Fr. *contigu*, Lat. *contiguus*, from *contingo*, or *con* and *tango*, signifying to touch close. What is spoken of as *contiguous* should properly touch on the whole of one side ; as houses are *contiguous* to each other. In some cases, however, especially among the poets, *contiguous* is applied to things that are very near, but not in absolute contact, as in the *Des. Vill.*,

"Where then ah ! where shall Poverty reside
 To 'escape the pressure of contiguous pride."

179—80. '*Sees no contiguous palace.....shed*';—Views no palace in the vicinity of his humble habitation to make him ashamed of its mean appearance.

180. '*To shame*'—To make him ashamed of his humble dwelling, by comparing it with a splendid mansion.

'*To shame, &c.*'—An adverbial adjunct not of *sees* but of *rear*.

No costly lord the sumptuous banquet deal,
To make him loathe his vegetable meal;
But calm, and bred in ignorance and toil,
Each wish contracting, fits him to the soil.

181—82. Note the ellipsis:—*He sees* no rich man give splendid entertainments, so as to make him dissatisfied with his poor and scanty meal consisting of vegetables only.

1819 '*Banquet*'—Is a splendid feast, attended with pomp and state; it is a term of noble use, particularly adapted to poetry and the high style. *Feast* is a general term, conveying the idea merely of enjoyment. *Feasts* in the religious sense, from Lat. *festus*, are always days of leisure, and frequently of public rejoicing; this word has been applied to any social meal for the purposes of pleasure. A *carousal* is a drunken feast. A *feast* may be given by any order of men; the *banquet* is confined to men of high estate. This word is allied to '*banch*'.

'*Costly lord*'—*Costly* here may mean merely sumptuous, splendid, grand, or that the lord is *costly* to the peasant who has to pay rent or taxes to him. This is an instance of Transferred Epithet. The epithet *costly* properly belongs to what is possessed or purchased by the lord. The word *expensive* which means the same as *costly*, can be used of both persons and things.

'*Costly*' is here improperly used in the sense of *extravagant*.

'*Deal*'—Is here used in the sense, *to give, distribute*. It is here a verb in the infinitive mood.

'*Lord*' is a substantive in the obj. case governed by '*sees*' in l. 179.

182. '*Loathe*'—Sax. *lathan*, to loathe, to keep back. Literally it means *to put back any thing from us with abhorrence*. *Loathe*, *loth* and *loathsome* are adjective forms. *Loth* in oldest English meant *hateful*, our '*loathed*'. Cf. *loathly*.

'*Vegetable meal*'—A meal consisting of vegetable productions, such as rye, oat or barley bread, garlic, onions, beans, &c.—STEVENS and MORRIS

183. *Calm**toil*—An adjective phrase to '*him*' in the next line.

'*Calm*'—Free from avarice and envy. *Calm* and *bred* qualify the subject he understood. '*Bred*'=Brought up.

183—84. '*But calm and bred in ignorance...soil.*'—The construction is:—"Each wish contracting, fits him, calm, and bred in ignorance and toil, to the soil." But with a mind not perturbed by any feeling of ambition, and having no idea of a more exalted condition of life, being brought up from youth to a life of labour, all the desires of the Swiss are confined to the miserable products of his country.

184. '*Fits him to the soil*'—Adapts himself to the climate of his native land.

'Each wish contracting, fits him to the soil'.—*Wish* here may be either nominative absolute and *him* for himself, or *wish* may be nominative to *fits*, and *contracting* a neuter participle qualifying *wish*, which is the natural order in the verse. Or again, *contracting* may be an active participle qualifying *he* understood and governing *wish* in the objective case, when the order will be:—"He contracting each wish, fits himself to the soil."—STEVENS and MORRIS.

185—90. '*Cheerful at morn,.....into day*'—In the morning he rises with a cheerful heart from his bed after a short repose; inhales the sharp cold air of the morning and sings in the blitheness of his heart as he walks on either to angle in the sea full of the finny tribes, subdue the mountain sides with his

Cheerful at morn, he wakes from short repose, 185
Breasts the keen air, and carols as he goes ;
With patient angle trolls the finny deep ;
Or drives his venturous ploughshare to the steep ;

plough, or follow the traces of a savage beast on the snow, and force it out from the darkness of its den to the glare of day, as it contends for its liberty. In these and in the next two lines our author sets forth how simply the Swiss is occupied ; and with how much of happiness his simple life is attended.

185. '*Short repose*,' on account of his working hard for his livelihood, he (the poor peasant of Switzerland) had very little time to rest or sleep. *Cheerful*—Adj. to '*he*'.

186. '*Breasts*'—Some editions read '*breathes*. A similar use of this word is to be found in Shakespeare :—

"—————*Breathed*
The surge most swoln that met him."—*Tempest*.
"*Breasting* the lofty surge."—*Henry V*.

'*Carols*'—Sings in joy or exultation with dancing. '*Keen*'—Cold. '*As*'=While.

187. Comp.—"The best manner to draw up the finny prey."—*Cit. of the World*.

TROLLS—From *troell*, a wheel, a reel. One of Dr Johnson's definition of *troll* is :—"to fish for a pike with a rod which has a pulley towards the bottom, which I suppose gives occasion to the term." He quotes from Gray :—

"Nor drain I ponds the golden carp to take,
Nor trowle for pikes, dispeoplers of the lake."

The word *troll* is akin to *thrill*, *drill*, Ger. *trollen*, Fr. *troler*, &c.

'*Finny deep*'—The lakes and rivers of Switzerland abound with fish. Cf. *Rape of the Lock*, 174.

"With hairy spridages we the birds betray,
Slight lines of hair surprise the finny prey".

'*Finny*'—This application of the word to the sea itself is bold, and perhaps, unique. *Fins* are those parts of fishes, like little wings, by which they balance themselves and swim through the water. The adj. *finny* is here transferred from the fish to the deep. *Finny deep*, abounding in the finny tribe, i. e., in fish. It is, however, a rather forced construction.

The following is better :—

"The breezy covert of the warbling grove,
That only sheltered thefts of harmless love".
—*Deserted Village*, 361.

The poet could not very well have said the 'fishy deep', nor could we speak of a 'horny forest' or a 'woolly meadow.'—STEVENS and MORRIS.

'*Angle*'—This usually consists of a rod, a line, and a hook. Observe the epithet '*patient*' is not applicable to '*angle*,' but to him that fishes. However the '*angle*' is called '*patient*,' because in angling one is obliged to sit patiently for lengths of time in expectation of fishes being allured to the bait before he can actually find work for his line and hook. This is an instance of Transferred Epithet. *Angle* is an O. E. word (*angul*) which formerly meant a hook, but became in time transferred to the fishing rod. Cf.

"Give me mine *angle*, we'll to the river."
—SHAKESPEARE, *Antony and Cleopatra*, II, 5.

Or seeks the den where snow-tracks mark the way,
 And drags the struggling savage into day. 190
 At night returning, every labour sped,
 He sits him down the monarch of a shed ;

In the same scene of this play it is also used as a verb.

"'Twas merry, when
 You wagered on your angling!"—*Ib.*

Chaucer uses the word *Angle hook*, which shows that in his day the original meaning of the word was lost.

188. The plough-share is called 'venturous,' because it is driven through the steep rocky soil of Switzerland, which is very hard and difficult to be cut through. The term 'venturous' is not now used in good English; the form which is generally used is 'venturesome'. Some suppose that this term is not applicable to the 'ploughshare' but to the 'venturous' or rather 'venturesome' i. e., bold and vigorous hand of the 'ploughman'. In that case the expression 'venturous plough-share' is to be dealt with in the same way as 'patient angle.'

'Ploughshare'—The share is that part of the plough with which the slice of earth is turned up after having been cut by the coulter. It is derived from the O. E. *scuran*, to cut or divide, whence we get also *sheer*, *sherd* (in *potsherd*), *shred*, *shore*, *share*, *shire*, *short*.

'Steep' i. e., the steep or precipitous hillside.

189—90. Chamois and other wild animals are hunted on the mountains; and beasts of prey, the bear, the wolf, and lynx: the last is a powerful creature of the cat kind, yellowish red in color with very large green eyes, and sharply pointed ears.

189. 'Snow-tracks'—Footprints in the snow.

'Where snow-tracks, &c.'—An adjective clause qualifying *den*. But the construction is a little obscure. *Where* seems as if it were used in the sense of *whither* or *to which*.

190. Comp. "Drive the reluctant savage into the toils."—*Cit. of the World*.

Also, BYRON'S, *Corsair*, Canto I., Ver. 222 and Canto, I., St. 9., Ver. 39.

"Some secret thought, than drag that chief's today."

Savage—Lat. *silva*, wild. This is one of those words which has borne a loss on account of the introduction of phonetic spelling in the English language. Dean Trench goes on to observe that 'of those sufficiently acquainted with Latin, it would be curious to know how many have seen '*silva*' in '*savage*,' since it has been so written, and not '*salvage*,' as of old? or have been reminded of the hindrances to a civilized and human society with the indomitable forest, more perhaps than any other obstacle, presents." We now confine this word as a substantive to members of the human species.

'Into day'—Out of his den; into the light. This is an example of Metonymy, an effect being put for its cause.

191. In full:—"Every labour being sped or finished." '*Sped*' is the passive participle of verb *speed*, to despatch, hasten, expedit.

192—93. '*He sits him &c.*'—*He sits himself proudly the sovereign of a cottage* i. e., he eyes with much complacency the comforts by which he is surrounded, and taking pride to himself that he commands them, he plays the monarch in his little hovel. See note to line 32.

192. '*Shed*'—A poor cottage. Hut is the nearest word in meaning to 'shed,' but the homes of the Swiss peasantry are particularly neat and clean.

Smiles by his cheerful fire, and round surveys
 His children's looks, that brighten at the blaze ;
 While his lov'd partner, boastful of her hoard, 195
 Displays her cleanly platter on the board :
 And haply too some pilgrim, thither led,
 With many a tale repays the nightly bed.'

'Monarch of a shed' *i. e.*, he is as a king there, whatever he may be elsewhere.

'Sits him'—The usage is one that must not be imitated. Crombie says of it,—“This is a poetical license, which, in a prose writer, would not be tolerated, unless in colloquial and very familiar language.”

194. 'Brighten at the blaze'—Become more cheerful at the comfort caused by the bright, warm fire.

195—96. 'While his lov'd partner on hoard,'—While his beloved wife, proud of the store of plates and other good things which she has accumulated, makes a display of them in the table—It was a hoard in her estimation, small as it was.

195. 'Lov'd partner' = Wife.

'Hoard'—Treasure, *i. e.*, of plates and dishes, of which the female peasantry are often proud.

'Cleanly'—The young student will observe that this word, when used as an adj. is pronounced short, *cleenly*, but when used as an adv. it is pronounced long, *cleanly*.

'Board'—Table. *Board* is said to be derived from *broad* by the transposition of the letter 'r,' as *shred* is derived from *sherd*, the participle of *shear* (O. E. *sciran*, to cut), and as *thorp* or *thrup* is derived from *thorpe*, a village. Cf. *Heythrop*, *Burdorp* = *Burthorp* = *Burthorpe* (*Bur*, a knoll, a hill), *Addles trop*, *Cracken thorpe* (Crown village.)

196. 'Platter' is of course derived from *plate*—a large shallow dish for holding provisions.

197—98. These peasants, though poor, are always ready to welcome the wanderer. In this respect they are far superior to the rude Carinthian boor, who refused a lodging to Goldenfleece after a long day's toilsome walk. Note the force of 'too' in this couplet.

197. 'Thither led' = Led thither. This is an enlargement of the subject *pilgrim* which is in the next case to the verb *repays*; *led* is to be parsed as *being led*. 'Haply'—By chance or accident. The word 'hap' like 'luck' is what we catch, falls to our lot. A. S., Goth. *hab-an*, to have or hold; Du. *habben*; N. H. G. *happen* to snap; Fr. *happer*, to snatch at. So too Icel. and Welsh. Cf. *Horne Tooke's Divers. of Purl*. P. II. Ch. iv. S. v.

PILGRIM—Lat. *peregrinus*, a foreigner, fr. *pereger*, who goes through lands, *per*, through, and *ager*, land, literally *one who comes from another country*; hence a wanderer; particularly one that travels to a distance from his own country to pay his devotion to the relics of dead saints &c.

198. 'With many a tale &c.' *i. e.* Amuses them with many stories in return for one night's shelter, afforded him by them.

'Nightly bed' *i. e.*, the bed that the pilgrim gets for the night. 'Nightly'—Nocturnal. Cf. *Il Penseroso*, 84.

"Or the belman's drowsie charm
 To bless the doors from nightly harm." Also *Arcad.*, 48, &c.

Thus every good his native wilds impart
Imprints the patriot passion on his heart ;

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In these passages '*nightly*' is equivalent to "during the night." So generally in Shakespeare. In modern English the words '*night by night*', as in Cowper's *Receipt of My Mother's Picture*, l. 58, which see:

"Thy *nightly* visits to my chamber laid &c."

The word *bed* used for the kindness that grants the *bed*, is an example of Metonymy.

199. *His native...impart*—An Adj. Sent. to '*good*.'

The ellipsis *which* in this place must be supplied.

'*Good*'—Connected with '*God*'; and (Gothic), power.

'*Good*' originally means *ferocious*, '*brave in battle*. Bravery in savage times being the principal virtue ; so *virtue*, from Lat. *vis*, strength, Sansk. *bir*, *Goths*=brave warriors.—*Which* is obj. gov. by '*impart*.'

199—200. Thus every blessing which he enjoys in his native country, make him more attached to it. The Swiss, like the Scotch, are proverbial for their patriotism. Some suppose that the peculiar aspect of the country has something to do with this.

• There is no doubt that the scenery of mountainous countries impresses itself more deeply on the mind than the monotonous scenery of extensive plains, where, there are few prominent objects calculated to make a deep impression. Hence the statement of lines 201-2. "The very hills tend to make him more attached to his native country."

200. '*Patriot passion*'—This is an e. g. of *Alliteration*. The passion or feeling of a patriot, that is, the love of his country.

• *PASSION*—The history of this word is very interesting. Dean Trench thus remarks on this term:—"We sometimes think of the '*passionate* man' as a man of strong will, and of real, though ungoverned, energy. But this word declares to us most plainly the contrary; for it, as a very solemn use of it declares, means properly '*suffering*;' and a *passionate* man is not a man doing something, but one suffering something to be done on him.—Let no one then think of '*passion*' as a sign of strength. As reasonably might one assume that it was a proof of a man being a strong man that he was often well beaten; such a fact would be evidence that a strong man was putting forth his strength on him, but of any thing rather than that he himself was strong."

201—202. 'And e'en those ills that &c.'—And even the very evils by which he is environed, add to the value of the happiness in his possession. Our author is attempting to show that contentedness hath place in every condition of life, be it in appearance never unprosperous, poor or unpleasant.

Analysis.

SENTENCES.		KIND OF SENTENCES.
And e'en those ills enhance the bliss—	... ..	Princ. Sent.
That round his mansion rose—	... ..	Adj. Sent. to 'ills', the Subj. of the Princ. Sent.
Which his scanty fund supplies—	... ..	Adj. Sent. to 'bliss', the Obj. of the Princ. Sent.

201. '*Ills*'—The reading '*hills*' is found, but *ills* is correct. The contrast is between the ills and his bliss—and even the evils he has to bear make him

And e'en those ills that round his mansion rise,
 Enhance the bliss his scanty fund supplies.
 Dear is that shed to which his soul conforms,
 And dear that hill which lifts him to the storms ;
 And as a child, when scaring sounds molest, 205
 Clings close and closer to the mother's breast,

enjoy with a keener relish the few blessings he has. We imagine 'hills' crept into some edition as a misprint.—M. J. Ed.

202. The meaning is :—Make the little happiness he enjoys all the dearer to him.

'Enhance'—Lift up, raise on high, hence heighten in price, raise in value; increase. Its original signification is seen in—

'Both of them high at once their hands enhanc'd,
 And both at once their huge blows down did sway.'

—SPENSER, *Faerie Queene*.

'Fund'—Stock, capital, that by which any expense is supported, stock or bank of money. In the plural, *the funds*, it refers to that portion of the money lent to the government of a country which can not be withdrawn by the lenders. The word is derived from the Lat. *fundus*, a farm, through the French *fond*. —STEVENS and MORRIS.

203. CONFORMS—Lat. *con* and *forma*, form. Is made agreeable to; squares. This is an unusual use of the word, which is both active and neuter. As active it is commonly used with the *reflective pronoun* and *to*.

'Then followed that most natural effect of *conforming one's self to* that which she did not like'.—SIR P. SIDNEY.

'Demand of them wherefore they *conform* not *themselves unto* the order of the Church.'—HOOKER.

We use the verb in its neuter sense when we speak of conforming to the rules of a society, &c.

203—204. 'Dear is that shed, . . . storms';—He, loves the cottage, endeared to his mind by association ~~and~~ the hill which raises him up so high to expose him to the fury of the tempest.

203. 'Shed'—A mean hovel, is here used for cottage. The Swiss cottages are neat and simple, and strongly impress upon the observer a pleasing conviction of the ease and comfort of the inmates.

204. 'And dear that hill'—And that hill is dear. 'Storms'—This apparently refers to the snow in those elevated places, the mountain torrents and the wind, &c. With this compare the statement of line 33, and mark the apparent contradiction. 'Lifts him to the storms';—On account of its height.

As a child . . . breast, is an adverbial clause qualifying *bind*, co-ordinately with *so* which virtually repeats it.

'Scaring'—Frightening. *Molest*—Trouble, disturb, the word *him* must be understood after *it*.

205—208. 'And as a child, when scaring sounds &c. . . more.'—A strong attachment to home is one of the characteristic qualities of the Swiss. The poet illustrates this patriot passion by a beautiful Simile. The image is very striking. Our poet likens the child reposing its little head closer to its mother's bosom, when scared away by alarming sounds, to the Swiss, whom the loud sounds of the torrents and the

So the loud torrent, and the whirlwind's roar,
But bind him to his native mountains more.

Such are the charms to barren states assign'd ;
Their wants, but few, their wishes all confin'd. 210
Yet let them only share the praises due :
If few their wants, their pleasures are but few ;

'tempest's din only draw the more to the mountains of his nativity. This is a beautiful passage.

206. *Close and closer*—Perhaps *closer and closer*; but the former comparative inflection is omitted for euphony's, or for the metre's sake, just as one adverbial inflection is omitted in "safe and nicely," *King Lear*, V. III, "fair and softly," *Iden Gilpin*, &c. As its fear increases, it clings the tighter to its mother.

207. *Whirlwind*—(*Whirl and wind*). Literally, a wind that revolves rapidly. Hence secondarily a violent wind moving in a circle round its axis, and having a progressive motion. The first part of the compound word is *whirls* (Icelandic), a word derived from the sound attending rapid motion.

Mr. Bartlett observes this line to be a familiar quotation.

208. '*Bind*'—Is here used in its secondary or figurative sense "*to endear*." '*But*' has the sense of *only*.

209—8. Observe that the two sentences introduced by *as* and *so* do not agree in structure. The latter sentence should be in sense, 'so he loves his mountains the more, when he hears the loud torrent, and the whirlwind roar.'

209. '*Such*'—Is here retrospective, and not prospective as it frequently is.

'*Such are the charms*' i. e., tho' the poet has enumerated, viz:—Contentment (175); cheerfulness (185); freedom (186); out-door employments, such as fishing (187); agriculture (188); hunting (189); independence (191); family pleasures (194); hospitality (197); patriotism (200).

'*Barren states*'—Those that are less fertile than others. None are absolutely barren. '*Barren*' is opposed to fertile.

209—10. '*Such are the charms...confin'd*'—Attractions like these, have been attributed to the unfruitful countries, whose inhabitants have but few wants and whose desires are limited to the resources of their own land.

209. '*Their wants &c.*'—Supply the omission: '*Their wants are but few, and all their wishes were confined or limited.*' '*Confined*'—Limited.

211—12. '*Yet let them only share...but few*';—Yet let them have the approbation they merit, for as their desires are few, their enjoyments must necessarily be limited. Our poet means to contend that the praise of holding the charms referred to in line 209 accorded to the barren states is a little too much and he would detract from it on the score of their having few wants, which implies *pâri passu* a limited number of enjoyments and he explains his position in the next two lines following:—

"For every want that stimulates the breast
Becomes a source of pleasure when redrest ;"

"For every want, he says, which produces excitation in the mind, becomes, when satisfied, a source of enjoyment. Hence it follows that those that have few wants, have necessarily few enjoyments." This is an unreasonable paradox, for if we estimate things correctly, we shall find that men who have the largest number of wants, are liable to discontent in the largest degree.

211. Let them not get more than their due share of praise, *Share*, improperly used for *obtain*.

For every want that stimulates the breast,
 Becomes a source of pleasure when redrest;
 Whence from such lands each pleasing science flies, 215
 That first excites desire, and then supplies;

212. 'If few &c.'—'As there is pleasure in the stimulus necessary for supplying our wants, if the wants are few the pleasures are few also,' An adverbial clause qualifying the predicate *are*.

213. 'For every want &c.'—Cf., "Every want becomes a means of pleasure in the redressing"—*Animated Nature*.

'Stimulates the breast' i. e., excites it with a desire to supply the want; from *Int. stimulus*, a goad. 'For every want ..redrest' is an adverbial clause attached to the predicate *are*.

214. 'When redrest'—'Redrest' is to set right, amend, relieve, remedy, ease; sometimes used of persons, but properly of things. In the text it is used in the same sense as in the following extract, which, however, is a rather unusual sense now—'She felt with me what I felt of my captivity and straight laboured to release my pain, which was her pain.'—*SIR P. SYMOND—When it is redressed it is an adverbial clause qualifying becomes*.

215. 'Hence' i. e., from this cause, viz., that their pleasures consist in the redressing of their ordinary wants. 'Such lands' i. e., the *barren states* mentioned in 209.

'Each pleasing science flies, &c.' viz.,—Music, painting, sculpture, which are properly arts, not sciences. An *art* is that skill which is acquired by practice under certain rules. *Science* is properly the study of the various laws which govern the practice of an art.

Science deals with principles, *art* with their application. Thus the study of the laws of harmony is a *science*, the practice of them on a musical instrument or with the voice is an *art*. A man may be proficient in the one and yet know nothing of the other. The term *science* appears to be misapplied in the text. Cf.—

"I present you with / a man,
 Cunning in music and the mathematics,
 To instruct her fully in those sciences."

—SHAKESPEARE, *Taming of the Shrew*

Here *Music and Mathematics* may be considered as both arts and sciences.

215—16. 'Whence from such lands &c. supplies';—Whence every science which pleases men by furnishing refined enjoyments to them does not flourish in such countries. Science first creates a desire for intellectual enjoyment in the mind and then holds it on by adding always new stimulus to it i. e., by always opening new sources of enjoyment; and consequently a nation that is not prone to increase its wants, cannot favour the growth of science; and she is therefore said to leave the barren state.

216. 'And then supplies'—In full. And that then supplies it. 'Supplies' = Satisfies.

That—*Rel. pron.* referring to *science*. *First excites &c.*—The science i. e., the knowledge of the delight to be derived from music, painting, &c. (215) excites the desire to enjoy it, and then supplies the means of doing so.

217. 'Cloy' = Satiates.—Grow stale and cease to please. Constant repetition of the same pleasure deprives it of its pleasing effect. This fact is well expressed by Cowper:—

"It is the constant revolution, stale,
 And tasteless, of the same repeated joys."

Unknown to them, when sensual pleasures cloy,
To fill the languid pause with finer joy;
Unknown those powers that raise the soul to flame,
Catch every nerve, and vibrate through the frame. 220

That falls and satiates, and makes languid life
A pedlar's pack, that bows the bearer down."

From the Fr. *encloyer* = to choke or clog up; when applied to the appetite, is clog up the active power by satiety. The cognate forms are *clot*, *clog*, the original of them all being a thick heavy lump of mass. Cf. *Clown*.

'Sensual pleasures'—To be contradistinguished from *intellectual* or *moral powers*.

'Unknown'—Strictly speaking, adjective to the next line.

'Sensual'—Is employed now only in an ill meaning, and implies ever a predominance of sense in provinces where it ought not so to predominate. Milton, feeling that we wanted another word affirming this predominance where no such fault was implied by it, and that *sensual* only imperfectly expressed this, employed, I know not whether he coined, '*sensuous*,' a word which, if it had rooted itself in the language, might have proved of excellent service. '*Sensuality*' has had always an ill meaning, but not always the same ill meaning which it has now. Any walking by sense and sight rather than by faith was '*sensuality*' of old.—TRENCH.

217—18. The cons. is:—'Where sensual pleasures cloy, to fill the languid pause with finer joy, is unknown to them.' The meaning therefore is that when the pleasures arising from the gratification of the senses shall have been indulged into loathing, the tedium of the joyless hours that must follow, they are ignorant how to drive away by enjoyments refined, i.e., when they are no longer solicited by the influence and irritation of sensible objects, their mind cannot retire within herself and expatiate in the cool and quiet walks of contemplation.

218. '*Languid*'—The substantive is *languor*. Der. Lat. *languere*, to be slow, to be idle, as the *languid* or faint usually do.

'The languid pause' i. e., the period of weakness when the sensual pleasures, above alluded to, cease to give satisfaction, or when the body is too wearied to continue them.

'To fill'—A very unusual construction in English, the proper idiom is,—'Unknown to them how to fill, &c.'

'Finer joy'—The refined pleasures of the mind and soul, such as are derived from the cultivation of arts and sciences, more especially of the fine arts.

219. 'That raise the soul to flame'—That inflame or excite the soul with enthusiasm or animation.

'Powers'—The imagination, as shown in poetry, music, and painting.

'Unknown, &c.' i. e., unknown are those powers.

220. 'Catch every nerve,' i. e., affect the feelings with exquisite joys. *Catch* and *Vibrate*—Supply *that* before each of these predicates.

'To flame' i. e., that stir up or excite the soul very greatly, as fine music, oratory, paintings, sculpture, &c. do. '*Catch*'—Touch; affect.

'Frame'—Body. The two sentences '(that) catch every nerve' and '(that) vibrate, &c.' mean the same thing and describe the thrilling sensation produced by good poetry and music on some people.—M. J. Ed.

Their level life is but a smould'ring fire,
Unquench'd by want, unfann'd by strong desire ;

Analysis.

217-20.

SENTENCES.

KIND OF SENTENCES.

- | | | | |
|-----|--|--------|-----------------------------------|
| (a) | To fill the languid pause with finer joy is (a thing)
unknown to them | | Princ. Sent. |
| (b) | When sensual pleasures cloy, | ... .. | Adv. Sent. to 'fill.' |
| (c) | Those powers are unknown to them... | ... .. | Princ. Sent. |
| (d) | That raise the soul to flame,... | ... .. | Adj. Sent. to 'powers.' |
| (e) | That catch every nerve, | ... .. | Do. Do. in (c) |
| (f) | And that vibrate through the frame. | | Do. in (e) and Co-ord.
to (e). |

221-22. 'Their level life is but...desire'—Here the metaphor is taken from a fire burning without vent, and the dull monotonous life of the Swiss is assimilated to such a fire, because it is never *kindled into flame* by strong desire.

221. 'Level'—The force of this word here is monotonous, uniform.

Not completely destitute of pleasure, nor feeling any eager desire for more than they have.

222. 'Unquench'd &c.'—This Alliteration or repetition of the prefix *un* is common with Goldsmith : as,

Unaltered, unimproved, &c.

Unenvied, unmolested, unconfined,

The reading of this line in the first, second and third editions was :

"Not quenched by want, nor fann'd by strong desire."

Unquench'd, &c., unfann'd, &c. and *unfit, &c.* are attributive adjuncts of *fire*, which is the complement of the verb of incomplete predication is.

223-26. 'Unfit for raptures, .. bliss expire.'—The vulgar are incapable of higher pleasures, or, if ever they feel the thrill of such delight in some grand annual festival, they would be entirely possessed by them, that they should corrupt the enjoyment by intemperance till they lose it *in toto*.

Unfit—Adj. to *breast* in line 225.

RAPTURES—Violent feelings of pleasure when the soul is raised to flame. The word *Rapture* is one of the group of words like *pastime, diversion, transport, &c.*, which as Dean Trench very justly remarks "contain great moral truths—God having impressed such a seal of truth upon language, that men are continually uttering deeper things than they know, asserting mighty principles, it may be asserting them against themselves, in words that to them may seem nothing more than the current coin of society." Der. Lat. *rapio*, I snatch, literally signifies *that which snatches us out of and above ourselves*. There is another word in the English lexicon which is synonymous with *rapture, viz. ecstasy*, derived from the Greek.

'*Vulgar*'—Belonging to the common people, from Lat. *vulgar*, the common people. The word has now a further meaning, *viz.*—Rude, unbecoming, indecent, whilst its original one has become almost obsolete.

'Learn to say the Creed, the Lord's Prayer, and the Ten Commandments in the *Vulgar* tongue.'—*Book of Common Prayer*, 'Exhortation at end of Office for Public Baptism of Infants.'

Unfit for raptures, or, if raptures cheer
 On some high festival of once a-year,
 In wild excess the vulgar breast takes fire, 225
 Till, buried in debauch, the bliss expire.

But not their joys alone thus coarsely flow :
 Their morals, like their pleasures, are but low ;

CHEER—'Cicero, who loves to bring out superiorities where he can find them, of the Latin language over the Greek, urges this as one, that the Greek has no equivalent to the Latin *'vultus'* (*Leg.* ; I. 9, 27.) ; the continuance, that is ethically regarded, as the ever-varying index and exponent of the sentiments and emotions of the soul (*'imago animi vultus est,' De Orat.*, iii, 59, 221): 'Perhaps it may be charged on the English, that it too is now without such a word. But *'cheer,'* in its earlier uses, of which vestiges still survive, was exactly such.'—TRENCH.

223. *If raptures...year*—An adverbial clause of condition qualifying the predicate *takes*.

224. *'High'*—Grand; sumptuous.

'Of'—The 'of' serves to make *once a year* adjectival to *'festival.'* It has the force of 'ly' in *'yearly'*.

'Of once a year'—Occurring once a year. The preposition *'of'* is used with expressions denoting point of time, duration and repetition :—

(a) *Point of time* :—The revolution of 1640. The Athenæum of the 17th inst.

(b) *Duration* :—The labour of many years. An interval of a few days.

(c) *Repetition*.—A thing of *dai'*, occurrence. A journey of twice a year.

FESTIVAL—Syns :—*Holiday, Feast.* *Festival* and *Holiday*, as the words themselves denote, have precisely the same meaning in their original sense, with this difference that the former derives its origin from heathenish superstition, the latter owes its rise to the establishment of Christianity in its reformed state. A *holiday* has frequently nothing sacred in it, not even its cause. A *festival* has always either a sacred or a serious object. A *festival* is kept by mirth and festivity. Some *festivals* are *holidays*, as in the case of weddings and public thanksgivings. The word *holiday* is a very indefinite term ; it may be employed for any day or time in which there is a suspension of business. See further notes on *'feasts,' passim*.

Once is treated as a substantive = one occurrence.

225. *Breast*—Is by Syllecdoeche for the person.

'Takes fire'—Is an idiom = Is excited in the highest degree. *'Vulgar breast'*—The minds of the common people.

226. *'Expire'*—Literally, to breathe out. The present tense is frequently used for the future. *'Till the bliss shall expire.'* *Buried*—Adj. to *bliss*.

'Debauch'—Its adj. form is *debauched*, both derived from the French *debaucher*. In *King Lear*, I. IV. 263, occurs the form *deboshed* for *debauched*.

'Buried in debauch' i.e., they get so drunk that they lose all consciousness of pleasure, and of every thing else. The meaning of this is best expressed by the vulgar phrase *'dead drunk.'* *Till buried...expire*.—An Adverbial clause qualifying *takes*.

227. In full :—'But it is not their joys alone that thus coarsely flow'.

227—28. Their joys are not only gross and corrupt, but their principles also which are erected to a low standard of morality.

For, as refinement stops, from sire to son /
 Unalter'd, unimprov'd, the manners run ;
 And love's and friendship's finely-pointed dart
 Fall blunted from each indurated heart.

230

228. *Like their pleasures*—An Adj. ph. enlarging *morals*.

'*Morals*'—Lat. *mos, moris*, manner, way of life—usually in the plural.

The moral character of the Swiss as drawn by the poet is incorrect. The Swiss are industrious, temperate, patriotic, well-educated, moral, and religious, and in these respects will not lose by a comparison with any other nation. Their love of money, however, makes them selfish and mercenary.

"For vulgar, faith, and innocence of life
 Renowned, a rough laborious people."

'Are but low' i. e., are only low.

229. '*As*' = Because. '*From sire to son*'—The construction is:—'Because refinement stops, the manners run, unaltered and unimproved, from sire to son. '*Sire*'—Father.

230. The line means,—'*As* refinement remains the same from father to son, so manners are unaltered and unimproved.' The word 'unimproved' is redundant, as, of course, there could be no improvement without change. '*Run*'—Continue.

'*Manners*'—The expressions '*my manners*' and *my manner* are equally correct.

231. '*Love's and friendship's*'—When two or more genitives are connected by the conj. '*and*,' if the whole be looked upon as a compound phrase, the suffix is appended only to the last, but if the whole be not considered a phrase, the case ending is suffixed to each, as in the text. Cf. also,

"And Zion's daughters poured their lays
 With priest's and warrior's voice between."

231—32 '*And love's and friendship's finely pointed &c.*' Their apathetic heart is so impervious to the shafts of love and friendship, that they fall back dulle in point. Divesting of the Metaphor, the plain sense of the passage is:—The fine feelings of love and friendship exert no influence upon their hardened hearts. As human beings they are of course capable of some love and friendship; however far from being refined they may be.

'*Dart*'—Here figuratively used for the influence of the feelings of love and friendship. The figure is adopted from the Roman mythology, in which Cupid, the god of love, is represented as inspiring the feeling of love by piercing the heart with an arrow.

'*Fall*'—Some critics are of opinion that '*fall*' should be '*falls*' as a grammatical error. But perhaps this instance of apparent grammatical blunder with which Mr. Goldsmith may be charged, may be accounted thus:—The sentence is composed of two co-ordinate clauses, which may be separately put down as:—

And love's finely pointed dart
 And friendship's finely pointed dart,

thus making up a complex subject and virtual plural. 'Evidently our author's meaning was to convey two distinct ideas. Analogous instances are common with our best authors. Cf. —

['*No light nor darkness*] bring his soul relief'.—JOHNSON.

Here Dr. Johnson like our author treats the alternative expression as a complex subject and virtual plural. According to the usual practice borrowed

Some sterner virtues o'er, the mountain's breast
May sit, like falcons cowering on the nest ;
But all the gentler morals, such as play 235
Through life's more cultur'd* walks, and charm the way,

from the Latin, the verb would be in the singular to agree with 'light' and 'darkness' as the subject of separate co-ordinate clauses :—

- (1) * Neither light brings, &c.
(2) Nor darkness brings, &c.

Of course Dr. Johnson may be charged with a blunder in grammar. This is a simpler solution than that given in the text, and also more common, but less modest. There is an elaborate note on this point in Howard's *Grammar*, Part Syntax, which ought to be read by every careful student, as it would greatly help to explain such constructions.

Prof. Bain in his English Grammar says:—‘When the same noun is coupled with two adjectives, so as to mean different things, there is a plurality of sense and the plural (verb) is required: as, ‘in the latter also religious and grammatical learning go hand in hand,’ ‘theological and the historical analysis of a language generally in some degree coincide.’ Page 176. Para 2. Rule 4.

'Indurated'—Hardened, rendered unfeeling, callous, from the Lat. *durus*, hard: *induro*, *induratum*, to make hard.

229-232. 'For, as refinement.....heart.'—A compound adverbial sentence, qualifying the predicate *are* in line 228. In analysing it, leave out *and* before *love's*, and substitute *for*. *Blunted* forms a complement to the Pred. *fall*.

233—34. Here we have a beautiful *Simile*. The image is not only noble but has been expressed in a manner inimitably happy. For the mountain's breast at once implies the *callousness of their heart and their residence in the mountain* and the *sterner virtues* is an excellent periphrasis of the severer excellencies of life, courage, fortitude, &c. which have here been judiciously assimilated to falcon's bending down from their nest on the high mountain tops.

233. '*Sterner virtues*,' e. g.; bravery, hardihood, love of freedom, &c., as contrasted with the gentler morals of love and friendship. The poet compares the sterner virtues to the falcon, a bird of prey inhabiting the mountains, and the gentler morals to the more timid birds, which, as the dove, live only in the plains.

234. 'Like'—This may be taken as an adjective qualifying the noun *virtues*; and the word *falcons* as objective to the preposition 'to' understood. Latham however, says that 'like' is the only adjective that governs a noun or pronoun in the obj. case. It may therefore be taken as an attribute to *virtues* governing *falcons* in the objective case without a preposition.

'*Falcons*'—Lat. *falco*, a hawk, so called perhaps because the bills and claws of the bird resemble a reaping-hook, Latin *fala*, *falcis*. As this bird is the most strongly armed and the most courageous of the species, it is therefore used in *falconry*.

'*May sit*—In reading, stress must be laid upon *may*. The poet does not assert that they do; but he does assert that the gentler morals' on timorous pinions fly.'

'Like falcons cowering on the nest' forms an attributive adjunct to *virtues*.

'*Cow'ring*'—Brooding, crouching. To *cower* is, literally, to sit in a corner, hence, to crouch down through fear. It is doubtful whether the word has any connection with the substantive *coward*, the derivation of which is uncertain.

* In Hales' Edition the reading is culter'd walks;

These, far dispers'd, on timorous pinions fly,
To sport and flutter in a kinder sky.

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To kinder skies, where gentler manners reign,
I turn ; and France displays her bright domain. 240

235. Such '*morals*' as "*play*" in the *Tatler* and the *Spectator*. In full:—'*Such morals as those are which play.*' Or, as may be taken as a relative pronoun after '*such*'. '*Gentler morals*'.—Cultivation of the fine arts, politeness, &c.

235—38. '*But all the gentler morals &c.....sky.*'—But the softer virtues, civility, courtesy, &c. which grace the higher and more polished walks of life, and render the journey through it tolerable and pleasing, fly far on timid wings in quest of a climate more favourable to them: i. e., while these mountaineers are hardy and courageous, their manners are coarse and rough; and the graces that impart charm to life civilized are unknown to them.

236. '*Life's more cultur'd walks*'—The more cultivated or refined condition of life. '*Charm the way*'—Beguile the tediousness and monotony of life's journey.

237. '*These, &c.*'—That is, *these* morals, being far dispersed. The word *these* in this verse is redundant, being inserted because the nominative (*morals*) is so remote. *Dispersed*—Adj. to *morals*.

'*Pinions*'—Possibly *pennant* and *pennon*, *pinnaele*, *pin*, and *pen* are all cognate words. =Wings, feathers, or the small joint at the end of the wing Cf:—

"While warbling larks on russet pinions float
Or seek at noon the woodland scene remote."—

—BEATTIE'S *Minstrel*.

'*Pinion*' (v) To bind or confine the wings of. Hence the metaphor "*Pinion him like a thief*" = restrain him by binding his arm or arms to the body.

'*Timorous*'—Timid, fearful lest they should settle in an unfavourable spot.

'*On timorous pinions fly*' = Are frightened away.

238. '*Kinder sky*'—A more congenial climate, one better suited to them.

KINDER—More suited to their kind. *Kind* is derived from *kin*, relationship. A *kindred* or *kind* person is one who acknowledges and acts upon his *kinship* with other men.

'A little more than *kin* and less than *kind*.'

—SHAKESPEARE, *Hamlet*.

In the Church Litany, we pray that God will give and preserve to our use the *kindly* fruits of the earth', i. e., the natural fruits, each after its '*kind*' Gen. VII. 14.

FRANCE AND THE FRENCH.

239. '*Kinder skies*'—A more genial climate. '*Skies*' for *climate* is an example of Metonymy. The word '*sky*' is radically, something shading or covering, a cloud, &c. Probably *sky*, *shade*, and Gr. *skia* are all from the same prime root. '*Gentle manners*'—The French are usually considered very polite, but their politeness is generally superficial. They are rather deficient in self-respect.

Gay, sprightly land of mirth and social ease,
Pleas'd with thyself, whom all the world can please,

Cowper considered France, far below his own country in manners. See *Task* V. 465—472.

239—80. To the more genial climate of France the traveller next repairs, and in a very pleasing rural picture, he introduces himself in the capacity of a musician to a village party of dancers beside the murmuring Loire. The leading feature of this nation he represents as being the love of praise; which passion, while it inspires sentiments of honour, and a desire of pleasing, also affords a free course to folly, and nourishes vanity and ostentation. The soul accustomed to depend for its happiness on foreign applause, shifts its principles with the change of fashion, and is a stranger to the value of self-approbation.—ALIXIN.

239. 'Reign'—Prevail

241. 'Gay sprightly land of mirth'—The French are characterized by a jovial temperament.

'Gay sprightly'—Both of these words are adjectives, the conjunction being frequently omitted in English. Observe the meaning of these words is, to some extent, repeated in the phrase of "*mirth and social ease*."

'Land of mirth'—This genitive expression, denoting an attribute of 'land' is better expressed in prose by 'merry land.'

'Sprightly'—*Spright* and *sprite* are different forms of *spirit*.

'(Land of) social ease'—Country in which the manners of society are easy and unconstrained.

Land with its adjuncts forms a *vocative* or *nominative* of appellation, and therefore does not enter into the structure of the sentence.

242. 'Whom all the world can please,'—Thou art pleased with thyself and therefore all the world can contribute to your satisfaction.

Perhaps, in allusion to the politeness of the French people, which makes them appear pleased with every one. His own success with his flute demonstrates this.

'Sportive choir' i. e., a merry band of dancers. The word 'choir' comes from the Gk. through the Lat. *chorus*, which means a dance in a ring, accompanied with a song.

In these lines our poet gives expression to what he had experienced during his travel and the particular mode of travelling which he led. But this is not the only place in which our author has made a specific avowal of the universal situation in which he performed his grand tour on foot, for in the *Vicar of Wakefield* he says:—"I had some knowledge of music with a tolerable voice, and now turned what was once my amusement into a present means of subsistence. I passed among the harmless peasants of Flanders, and among such of the French as were poor enough to be very merry; for I ever found them sprightly in proportion to their wants. Whenever I approached a peasant's house toward night-fall, I played one of my most merry tunes; and that procured me not only a lodging but subsistence for the next day."

241—&c. Also.—"That levity for which we are apt to despise this nation is probably the principal source of their happiness. An agreeable oblivion of past pleasures, a freedom from solicitude about future ones, and a poignant zest of every present enjoyment, if they be not philosophy, are at least excellent substitutes. By this they are taught to regard the period in which they live with admiration. The present manners and the present conversation surpass

How often have I led thy sportive choir,
 With tuneless pipe, beside the murmuring Loire ?
 Where shading elms along the margin grew, 245
 And freshen'd from the wave, the Zephyr flew ;
 And haply, though my harsh touch, faltering still,
 But mocked all tune, and marr'd the dancer's skill,

all that preceded. A similar enthusiasm as strongly tinctures their learning and their taste."—*Inquiry into the Present State of Polite Learning.*

243. Comp. *Tristram Shandy*, end of Book VII.

'How' is simply intensive. 'I have very frequently led thy merry singers along the banks &c.'

'Led'—As a player on his flute during his wanderings.

243—54. 'How often have I led the sportive...three score.'—How often have I accompanied with my inharmonious flute the songs and dances of thy sportive peasantry by the banks of the purling Loire, where grew umbrageous elm-trees and refreshing breezes blew from the River ! And though my bad performance, perhaps, only mimicked all sorts of tune and destroyed the harmony of the dance, yet the villagers had the charity to characterize it as 'marvellous and dance unmindful of the hot hour of noon. Yes ! all alike both the old and the young. Beldames have led their children through the merry maze of dance and the sportive grand-fathers, who had pretensions to the art, have out capers despite the load of sixty years that was on their back.'

244. 'Tuneless pipe'—Inharmonious flute. See below lines 247 and 248. The poet modestly hints that he was not a very proficient musician.

'The Loire'—The largest river in France, rises on the western slope of the Cevennes, in the department of Ardèche. It flows gently N. W., and enters the Bay of Biscay by a wide estuary, about forty miles below the town of Nantes. At the commencement of its course, the Loire flows through a wild romantic country, and has all the characteristics of an impetuous mountain torrent. As it descends, its valley widens out, forming extensive plains, so richly covered with orchards, vineyards, and corn-fields, that they have justly received the name of the garden of France.—*McLod.*

245. 'Shading elms' i. e., large elm trees affording shadow.

MARGIN—In French *margin*, Lat. *margo*, probably comes from *mare*, the sea, as it is mostly connected with water.

Syns. :—A border is a stripe, an edge is a line ; *margin* and *verge* are species of border. A *margin* is the border of a book, or a piece of water, a *verge* is the extreme border of a place ; a *brink* is the edge of any precipice or deep place.

246. The con. is :—'And where the zephyr blew, fresh from the waves.'

'Freshen'd from the wave'—The air was made fresh and pure by passing over the water. It is a well-known fact that water absorbs impurities from the air. 'Freshened'—Cooled ; Part. to *zephyr* which=gentle breeze.

247. 'Haply'—Perhaps ; by chance. *Fappen*, *hap*, and also *happy*, appear to be derivative from a Welsh word, *hap*, or *hab*, fortune. The adv. *haply* qualifies the verbs *mocked*, *marr'd*. See further notes on this word in line 179.

'Though my harsh touch, always trembling, produced no music, and prevented the dancer from showing his skill, the village people would praise, &c.' The dancer was unable to show his skill, because the music was bad. It was not possible to keep time.—*MacMillan.*

Yet would the village praise my wondrous power,
 And dance, forgetful of the noon-tide hour. 250
 Alike all ages. Dames of ancient days
 Have led their children through the mirthful maze,
 And the gay grandsire, skill'd in gestic lore,
 Has frisk'd beneath the burden of three score.

'Though my harsh touch...tune,' and 'though...skill,' are adverbial clauses which must be taken with each of the predicates *would praise* and *would dance*. The adverb *Raply* should probably be taken with *mocked* and *marred*, though the order of the words does not, strictly speaking, allow of this.—Mason.

'Touch'—That is, on the musical instrument.

248. 'Mocked'—Disappointed. 'Marred'—Spoiled. 'But' = Only.

'Marred the dancer's skill' i. e., he kept such bad time that the dancers could not keep with him without spoiling their dancing.

249. 'Village'—For villagers by Metonymy, the container for the thing contained.

'Would praise'—Used to praise, were accustomed to praise.

250. 'Noon-tide'—Compounded of pure Eng. words *noon* and *tide*. The adj. from *tide* is *tidy* identical with German *zeitig*, has lost that reference to time, which exists in the compounds, *noon-tide*, *even-tide*, *spring-tide*, &c.

'Forgetful &c.'—'Forgetting that it was the middle of the day'. The usual time for dancing is the evening.

251. 'Alike all ages'—The cons. is inverted—'All ages were alike,' is the regular construction—the meaning is, both men and women of all ages are equally merry and dance together, unmindful of the heat of the noon.

After *alike* supply *are*. 'Ages'—Abstract for Concrete. 'Dames of ancient days'—Old Matrons. Der. Ger. *damao*, to subdue, thro' the Fr *dame*. Hence *dame* a mistress, a woman. It was formerly used as a title of honour.

252. 'Mirthful maze' i. e. Dancing in which involutions are performed. Fig. Alliteration. Of some dance like that known as Roger de Coverley.

253. 'Gay grandsire'—Alliteration—For 'grandsire' comp. 'grandfather' 'And the gay grandsire—three score'—We have a similar passage in Roger's 'Pleasures of Memory'.

"The hoary grandsire smiles the hour away,
 Won by the raptures of a game at play;
 He bends to meet each artless heart of joy,
 Forgets his age, and acts again the boy."

'Gestic lore' = Art of dancing. *Gestio* is cognate with *gesture*, *gesticulate*, *jest* (originally *gest*) *gest* in Spenser's *F. Q.* Scott speaks of the 'gestic art' in *Peveril of the Peak*, Ch. XXX.—Here legendary=relating to such tales as those of the *Gesta Romanorum*, or deeds of romance. The word 'gestic' is derived from Latin *gesticular*, to gesticulate, Fr: *gero* to deport, to act. Hence we see that *gestic lore*, applies to 'dancing' also. 'Lore'—A. S. *lære*, or *læri* (Wedg.), learning. Others derive it from A. S. *loir*=learning.

'Lore' is also an old English verb, now used only in its past participle 'lorn' with the meaning to 'lose.'

254. 'Frisked'.—The verb to 'frisk' comes from the adj: 'frisk'. *Frisk*, *brisk* Lat. *fresco*, and 'fresh' are all closely connected—Leaped or frolicked in gaiety.

So blest a life these thoughtless realms display; 255
 Thus idly busy rolls their world away;
 Theirs are those arts that mind to mind endear,
 For honour forms the social temper here.

'*The burthen of three score.*'—The infirmities of old age. Old age is commonly spoken of metaphorically as a 'burden'.

255. '*So blest*' i. e., in the degree above mentioned. '*Thoughtless*'—Not without thought, in our present sense of the word; but without anxiety, which was its former meaning. Cf. Our Saviour's words, 'Take no thought for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on.'—*St. Matt.* vi., 25.

'*Realms*'—Kingdoms, used by Metonymy for the people. Really only one country is referred to, viz. France. The plural appears to have been used to secure a plural verb *display* to rhyme with *away*.

'*Thoughtless realms*' i. e., unthinking regions, the inhabitants of which are given up to thoughtless pleasures, and are quite averse to serious contemplation.

255—56. The connexion is not very clear. It may be as follows:—'These thoughtless realms display so blest a life, that their world rolls away thus idly busy.' Or '*so*' may be retrospective. Thus 'These thoughtless.....life, and their world...busy.' The latter constr. is to be preferred. A semicolon might be inserted after '*display*' in l. 255.

The meaning of the two lines is:—Such happy life do these unthinking people exhibit. Busy to no purpose or profit, they fritter away their affairs or time in these sorts of frivolous amusements which they consider to be the chief business of their lives.

256. '*Idly busy*' = Busy to no purpose, i. e., unprofitably employed, busy only in amusing themselves. Note the apparent contradiction in this expression. If one is busy, how can one be said at the same time to be idle? The French are said to be 'busy,' because they are always active, constantly in motion. But they are 'idly busy,' because the pursuits they follow are generally of a frivolous nature. This is an instance of the figure called *Ozymoron*, a figure of Rhetoric. It consists in this—where there is an epithet used which is of exactly the opposite signification to the word it is joined, e. g., cruel kindness. Comp.—

"Nor sees how much with art thy windings run
 Nor where the regular confusion ends."—ADDISON'S *Cato*.

Also.— "——— Yet from these flames,
 No light; but rather darkness visible."—MILTON'S *Par. Lost*, B. 3.

And:— "That as bickered through the sunny shade
 Though restless still themselves, a lulling murmur made."
 —THOMSON, *Castle of Indolence*, Cant. I., St. 3.

'*Rolls their world away*'—As time passes, and we get nearer to eternity, the world may be said to roll away from us. Their rulers not to *realms* but their inhabitants.

257. The cons. of this line is:—'Those arts that render mind dear to mind belong to them.' *Theirs* is a poss. pron., plural number, nom. case after the substantive verb *are*. Some would take it a personal pron. poss. case, governed by the noun *arts* understood. *Theirs* is clearly a word that stands for *their*, and the noun *arts*. *Endear* is a trans. verb, governing the noun *mind* in the obj. case, and referring to the relative pron. *that* as its nominative.

'*Arts*' i. e., of giving pleasure to others.

Honour, that praise which real merit gains,
Or even imaginary worth obtains,

260

257—58. They observe those social duties, which endear one man to another; or their respect for character, inclines them to be social;—to observe those rules of honour which regulate their intercourse.

258. '*Social temper*'—The character and disposition of the people. The original meaning of the verb *to temper* is to mix things together, so that one part qualifies the other. The old physicians said there were four *humours* in a man, viz. :—blood, choler, phlegm, and melancholy. When these were mixed or *tempered* in proper proportions, he was said to have an *even temper*. If choler predominated, he was said to be *choleric*, if phlegm, *phlegmatic*, and so on. We still speak of *tempering* mortar, &c., mixing it properly. The noun *temper* was formerly used of the body as well as of the mind. 'The exquisiteness of the Saviour's bodily *temper* increased the exquisiteness of his torment.'—FULLER, *A Pious Sight of Palestine*. Here, i. e., in France.

'*Honour*'—Praise, respect as explained in the next line. It is here used for the desire of praise or esteem. '*Forms*'—Moulds, models.

'*For*'—Because. This word here introduces the cause which produced the arts mentioned in the preceding line. *For honour... here*—An adverbial clause qualifying *are*.

259. Divide this sentence into two :—1. *Honour, that praise which real merit gains, here passes current.* 2. *Honour, that praise which 's'en imaginary worth obtains, here passes current.*

Honour, nominative to *passes*. *Praise*—In apposition to *honour*.

259—60. Honour, which is reward conferred on genuine merit or sometimes extended to supposed worths, "to Father and prunello." The latter because in a community, where the laws of honour obtain, a person who has a punctilious attention to decorum may be distinguished with honour, though he may be guilty of the foulest violations of moral duty. Mandeville has drawn a fine parallel between honour and religion. *Honour* is directly opposite to religion. The one bids you bear your injuries with patience, the other tells you, *if you don't resent them, you are not fit to live*. Religion commands you to leave all revenge to God; *honour* bids you trust your revenge to *nobody but yourself*, even where the law will do it for you. Religion plainly forbids murder; *honour* openly justifies it; religion bids you not to shed blood upon any account whatsoever; *honour* bids you *fight for the least trifle*, &c. Observe this definition of what is here called '*honour*.'

260. '*Imaginary*' is here opposed to '*genuine*.'

Analysis.

255—60. SUBJECT.	PREDICATE. COMPLETION OF PRED. EXTENSION OF PRED.			
(a) These thoughtless realms, ...	display ...	so blest a life	—	
(b) Their world thus idly busy, ...	rolls ...	—	... away.	
(c) Those arts, ...	are theirs ...	—	...	—
(d) That ...	endear ...	mind to mind	...	—
. 'That endear mind to mind'—Is a subordinate Sent. to (c).				
(e) (<i>For</i>) honour ...	forms ...	the social temper ...	here	

Here passes current ; paid from hand to hand,
 It shifts in splendid traffic round the land ;
 From courts to camps, to cottages, it strays,
 And all are taught an avarice of praise.

SUBJECT.	PREDICATE.	COMPLETION OF PRED.	EXTENSION OF PRED.
(f) Honour that praise ...	passes current	—	... here
(g) Real merit ...	gains	... which	... —
(h) Or even imaginary worth, ...	obtains	... (or) which	... —

261. '*Passes current*'—An allusion to money, which is said to be *current* when it is commonly received and passes from one to another. *Current* is derived from the Lat. *curro, cursum*, to run and is here an adj. used adverbially. Neuter verbs (e.g. *passes*) are frequently followed by adjectives, instead of adverbs as, *the stars shine bright, the time flies fast ; he hits hard ; he shuts the door close*. Cf. :—

'How sweet, the moonlight sleeps upon this bank.'—SHAKESPEARE.

This may be due to the fact that in O. E. the adv. was often formed from the adj. by adding *e*, (thus, adj. *soft*, adv. *softe*), which in course of time, like many other endings, was dropped ; or to the fact, that, in many cases, the adj. form is intended to express rather the quality of the agent as seen in the act, or after the act, than the quality of the act itself.—STEVENS and MORRIS.

'Hand to hand'—Synecdoche 'for one to another.'

261—62. Here our author has made use of a beautiful metaphor by which he compares honour either genuine or counterfeit, to a current coin, passing from hand to hand throughout France as a trade. Hence the expression '*paid*' is used to keep up the Figure. '*Paid from hand to hand*'.—This is an enlargement of the subject '*it*,' which stands for '*honour*'.

'*Merit*' and '*Worth*' in lines 259 and 260 respectively are abstract terms used for concrete.

262. '*Traffic*'—Derived ultimately from Lat. *trans*, beyond, *facio*, to make, is said to mean originally something 'done beyond, i. e., beyond the seas. With the use of the word here compare '*commercing with the skies*'.—*Il. Penseroso*, 39 ; also, '*Could beauty, my lord, have letter commerce than with honesty*'.—*Hamlet*, III. I. 110. '*Shifts*'—Moves.

263. '*Courts*' = Courtiers (Metonymy). '*Camps*'—For men who dwell in camps i.e. soldiers (Metonymy). '*Cottages*' = Cottagers (Metonymy).

264. 'The result of this state of matters is, that all are taught to covet praise. This indicates a state of mind by no means healthy. Of this love of praise thus : Young—

'The love of praise how'er concealed by art,
 Reigns more or less, and glows in every heart ;
 The proud to gain it toils on toils endure
 The modest shun it, but to make it sure ;
 O'er globes and sceptres now on thrones it swells ;
 Now trims the midnight lamp in college cells.
 'Tis Tory, Whig ; it plots, prays, preaches, pleads,
 Harangues in Senates, speaks in masquerades,
 It aids the dancer's heel, the writer's head
 And heaps the plains with mountains of the dead
 Nor ends with life ; but nods in sable plumes,
 Adorns our hearse, and flatters on our tombs.'

They please, are pleas'd ; they give to get esteem, . 265
Till, seeming blest, they grow to what they seem.

But while this softer art their bliss supplies,
It gives their follies also room to rise ;

'Are taught an avarice of praise'.—It is difficult to assign the proper designation to the construction of nouns like *avarice* after the passive verb *are taught*. It is very easy to shelve the difficulty by calling them *objects*. This is a term by which some grammarians seem to designate every thing that they do not know what else to do with, so that even adverbs are called *objects* of verbs. In the phrase *he taught me Greek*, the object of the verb is *me*. This noun *Greek*, in its relation to the verb, approaches most nearly to the adverbial adjunct.

'*Avarice*'—Lat. *avaro*, to desire, signifies in general, a longing for, but by distinction a longing for money. Here it means excessive desire of gaining praise. '*Avarice of praise*'—An eager desire for it.

265—66. 'While they administer to the delight of others, they seem to catch pleasure by reflection ; while they show respect for others, that they may in return be regarded or respected, till, appearing to be happy, they become what they appear to be.

Mr Campbell declares there is no couplet in English rhyme which more perspicuously expresses the flattering, vain, and happy character of the French than these two lines of the *Traveller*.

265. *To get esteem*—An adverbial extension of purpose to *give*. '*Esteem*'—Dor. Lat. *destinatio* and *constimare*. It is the same word with '*aim*' in Old Fr : *eyme*, *esme*, and *estme*, and should therefore signify properly, a judgment or conjecture of the mind. '*Seeming*'=Seemingly, here modifies the adj. '*blest*.'

'*They give to get esteem*' i. e., they give esteem in order that they may get esteem ; they honour others that they themselves may be honoured in return.

266. By constantly putting on the appearance of happiness they at length become happy.

'*Grow to what they seem*'—They get the credit for being worthy of honour, and, being anxious to retain it, are so careful of their conduct, that they become really worthy of it. So, the surest way to make a man a liar or a thief is to treat him as one.—STEVENS and MORRIS.

Analysis.

267, &c.—(But) it | gives | to their follies | room to rise, | also || (while) this softer
art | supplies | their bliss || (for) praise too dearly loved or too warmly sought |
unfeebles | all internal strength of thought : || (and) the weak soul, within itself
unblest | leans | for all pleasure, on another's breast. |

Here the numerals 1, 2, 3, 4 are used to denote subject, predicate, completion and extension of predicate respectively. 3a is used to denote the indirect object. Where any expression is underlined it should mean that it is supplied to fill up the ellipsis.

For praise too dearly lov'd, or warmly sought,
 Enfeebles all internal strength of thought : 270
 And the weak soul, within itself unblest,
 Leans for all pleasure on another's breast.
 Hence ostentation here, with tawdry art,
 Pants for the vulgar praise which fools impart ;

267—8. But while this politeness of manners administers to their happiness, it at the same time promotes their folly.

267. The poet now mentions some of the drawbacks in connexion with such a state of things: '*Softer*'—More pleasing. '*Art*'—The art of pleasing.

'While this softer art supplies their bliss' is an adverbial clause, qualifying *gives*. *To their follies* is in the adverbial relation to *gives*. *To rise* is an attributive adjunct of *room*.

267—72. But while this interchange of civility procures happiness to them, it also holds out at the same time a premium to folly. For applause that is too highly valued or ardently coveted, enervates the mind ; and while the mind is rendered thus weak, its unhappy possessor becomes dependant for satisfaction on others.

268. '*Gives room to rise*'—Opportunity to increase. An idiom.

269. *Loved*—A part. used as an adjective denoting *praise*. *Loved too dearly* may be taken as an enlargement of the subject *praise*; or we may make a new sentence, thus: *which is loved too dearly*, meaning 'loved more than it should. The same remarks apply to *warmly sought*. 'Internal strength of thought' i.e., mental vigour or sound judgment. *Internal* is opposed to *external*.

First leave out *or warmly sought*, and then repeat *for praise of thought*, substituting *warmly sought* for *dearly loved*.

270. '*Enfeebles*'—Praise, too, dearly loved, or sought too eagerly, leads men to do what will meet the approval of men rather than what is absolutely right.

271. The weakened mind, being unable to derive any happiness from itself, seeks happiness in the applause of others.

Goldsmith expresses himself to the same effect in *the Good-natured Man*, when Sir William Honeywood says to his nephew,—"Henceforth, nephew, respect yourself. He who seeks only for applause from without, has all his happiness in another's keeping".

272. '*On another's breast*' i.e., craves, as its greatest happiness, the praise of others instead of an approving conscience.

273—74. 'The result of all this is, that in this country, men who have no real merit but can make a grand display, long for the flattery which vain persons are ever ready to bestow.'

273. '*Ostentation*'—Lat. *ostentum*, fr. *ostendere*, to show. An ambitious display ; a display of anything to gain the applause of others—used generally in a detractive sense, as :—'Much ostentation vain, of fleshy arm'.—MILTON.

Here the word is used for ostentatious people, i.e., people fond of show. Abstract for concrete. Here i.e., in France.

Here vanity assumes her pert grimace, . . . 275
And trims her robes of frieze with copper lace ;

Parade is a pompous exhibition of things for the purpose of display ; *ostentation* now generally dictates a parade of virtues or other qualities for which one expects to be honoured. *Parade* is a forced effort to attract notice ; as when a man makes a *parade* of his wealth, his knowledge, his charities ; *ostentation* includes the purpose for which the display is made, namely to be seen and applauded by others.

TAWDRY—This word is a corruption of *Saint Audrey* (= Saint Ethelreda), meaning showy, worthless finery. At the annual fair of Saint Audrey, in the isle of Ely, showy lace called St. Audrey's lace was sold, and gave foundation to our word *tawdry*, which means anything gaudy, in bad taste, and of little value. Cf. 'Come, you promised me a *tawdry* lace and a pair of sweet gloves.' SHAKES. *Winter's Tale*, IV. 8. In Spenser's *Shepherd's Calendar*, April, it has scarcely acquired its depreciatory sense.

'Binde your fillets faste,
And gird in your waiste,
For more fuesnesse, with *tawdry* lace.'

Hence, i.e., for the reasons just given.

275. 'Her *pert grimace*' Her saucy air of affectation. An example of *Personification*. The simple application of a personal pronoun implying *sex* to an abstract idea or to an inanimate object, at once invests it with personality. 'Vanity', for vain persons—Abstract term for concrete.

PERT—Sprightly, bold. This word is now commonly used in a bad sense, meaning impudent, for which *malapert* was formerly employed, and *pert* meant spirited, lively, brisk (probably connected with *pretty*).

'Awake the *pert* and nimble spirit of mirth,
Turn melauncholy forth to funerals'.—SHAKESPEARE, *Mids. N.D.I.I.*

'On the tawny sands and shelves,
Trip the *pert* faigies and the dapper elves'.—MILTON, *Comus*.

GRIMACE—Der. Icel: *gryma*, a mask ; hence to *begrimed*, to sally. Cotgrave says this word is from *grimacing*, a celebrated carver of fantastic heads in Gothic architecture, but probably '*grim*' may be considered as the basis of the word. Cf. 'The French nation is addicted to *grimace*'.—*The Spectator*.

276. 'And trims her robes of frieze &c.'—Here also we find *Vanity* in its disgusting shape in the person of its inhabitants whose tawdry dresses of frieze (a kind of coarse woollen cloth with a nap on one side) are edged with gold. 'Copper'—So called from the name of the island of *Cyprus*.

FRIEZE—A kind of coarse woollen cloth, much worn in Ireland. This word is commonly, in England, mispronounced to rhyme with freeze. But Cf.

'The captive Germans of gigantic size.
Are rank'd in order, and are clad in frieze.'
—DRYDEN, *Translation of Persius*.

'See how the double nation lies,
Like a rich coat with skirts of frieze ;
As if a man in making posies.
Should bundle thistles up with roses'.—SWIFT.

Swift was an Irishman, who ought to know.

'Copper lace'—Gold or, silver lace adorned the dress of persons of fashion at that time. Those of whom the poet speaks are an imitation made of copper.

Here beggar pride defrauds her daily cheer,
 To boast one splendid banquet once a-year;
 The mind still turns where shifting fashion draws,
 Nor weighs the solid worth of self-applause. 280

HOLLAND.

To men of other minds my fancy flies,
 Embosom'd in the deep where Holland lies.

277, &c.—The Analysis is!—Begg¹ar pride | defrauds | her² daily cheer | here,³
 to boast one splendid banquet once a year; || the mind | turns | still || where |
 shifting fashion draws || (and) the mind | weighs not | the solid worth of
 self-applause.

277—78. The pride of the poor, or rather, the poor under the influence of pride deny themselves some of the necessaries of life; that they may be able to make for a grand annual feast.

'Begg¹ar pride' = Poor vain persons.

Beggar is used attributively. 'Pride'—Abst. for Con. 'Cheer'—Is used for meal; food. Observe its other meanings. (1) as a countenance and its expression; a state of feeling or spirits, hence secondarily that which promotes good spirits or gaiety; provisions prepared for a feast; entertainment; applause. (2) As a verb meaning to glide; to infuse life, courage, animation or hope &c. into; to grow cheerful. See further on this word in line 223.

'Defrauds' i.e., lives very sparingly the rest of the year in order to have one grand feast before its close.

278. 'Banquet'—A present the entire course of any solemn or splendid entertainment, but 'banquet' the Italian *banchetto*, a small bench or table, used generally to be restrained to the lighter and ornamental dessert or repast with wine, which followed the more substantial repast.—TRENCH.

279—80. The mind here always acts up to the dictates of ever-changing fashion without caring for the more substantial praise which is vouchsafed to one by his own self.

279. Even after one is reduced to poverty, one likes to follow the fashion.

'Where...draws' is an adverbial clause, qualifying turns.

279. 'Draw' = Allure, attract.

280. Nor = And not. Solid is opposed to hollow, here unsubstantial.

'Nor weighs' i.e., and does not consider how much better the approval of one's own conscience is than the applause of others.

For nor weighs read (in analysing) and the mind weighs not.

HOLLAND.

281—316. The strong contrast to this national character is sought in Holland; a most graphic description of the scenery presented by that singular country introduces the moral portraiture of the people. From the necessity of unceasing labour, induced by their peculiar circumstances, a habit of industry has been formed, of which natural consequence is a love of gain. The possession of exuberant wealth has given rise to the arts and conveniences of life; but at

Methinks her patient sons before me stand,
Where the broad ocean leans against the land,

the same time has introduced a crafty, cold and mercenary temper which sets everything, even liberty itself, at a price. How different, exclaims the poet, from their Belgian ancestors! how different from the present race of Britain!—
AIKIN.

Compare Samuel Butler's '*Description of Holland*.'

"A country that draws fifty foot of water,
In which men live as in the hold of Nature,
And when the sea does in upon them break,
And drowns a province, does but spring a leak;
That always ply the pump, and never think
They can be safe, but at the rate they stink.
That live as they had been run aground,
And when they die, are cast away and drown'd
That dwell in ships, like swarms of rats, and prey
Upon the goods all nations' fleets convey;
And when their merchants are blown up and crakt,
Whole towns are cast away in storms, and wreckt,
That feed like cannibals, on other fishes,
And serve their cousin-Germans up in dishes:
A land that rides at anchor, and is moor'd,
In which they do not live, but go abroad".

280. '*The solid worth, &c.*'—Cf. Pope's *Essay on Man*, (Ep. IV, lines 255—258)—

"On self-approving hour whole years outweighs
Of stupid starers, and of loud huzzas;
And more true joy Marcellus exil'd feels,
Than Cæsar with a senate at his heels".

281. FANCY—Poetic imagination. *Fantasy*, *phantasy*, *fancy*, *phansy*, *phantom*, with their derivatives, are all from the Gr. *phaino*, to appear, and come through the French. The initial letter appears to have been originally 'f' in all cases, for in early Fr. the corresponding Gr. letter was not represented by *ph*. Chaucer has '*fantom*' (*Man of Lawe's Tale*, v. 5457), and '*fantesy*' occurs in '*Piers Plowman*'. After the close of the fifteenth century, there was a tendency to alter the spelling of all such words so as to show their classical origin (see *Man. Eng. Lang.* I. c. XX. Sec. 4), and, accordingly, in Spenser we find '*phantasy*' (*F. Q.*, B. III., C. 12), and in Sir T. More '*phantom*'. '*Phantasm*' came, perhaps, direct from the Greek, for it is not found in early writers. See Angus, '*H. E. T.*', Sec. 37. Dean Trench thus observes on this word—"When '*fancy*' was spelt—'*phant'sy*' as by Sylvester in his translation of '*DuBarlas*,' and by the other scholarly writers of the seventeenth century, no one could then doubt of its connexion, or rather its original identity, with '*phantasy*,' as no Greek scholar could miss its relation (*phantasia*)."

'*Of other minds*'—Of different dispositions, that is, differing in disposition from the French.

282. '*Embosomed in the deep &c.*'—The geographical position of Holland is in the midst of the ocean. '*Holland*'—means *low or hollow land*. The surface is generally below the sea-level. A part of Lincolnshire, similar in character to the country alluded to, is also called Holland. *Embosomed*—Adj. to *Holland*.

• *Where Holland lies* is an adjective clause qualifying *deep*.

'*The deep*'—The sea. This is an example of *Synecdoche*, the sea being

And, sedulous to stop the coming tide,
Lift the tall rampire's artificial pride.

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named by one of its qualities. In the same way we often speak of God as the Almighty or the Omniscient.—M. J. Ed.

233—86. I see in imagination her hard-working children before me standing on the spot where the vast ocean presses against the land and solicitous to keep off the inroads of the sea erecting a high embankment, splendid work of Art.

233. METHINKS—Is an anomalous word, compounded of 'me' and 'thinks.' *Methinks* may however be resolved into 'to me it thinks,' that is, 'it seems to me,' where 'it' is the nominative to 'thinks,' and 'me' is in the objective case governed by the prep. 'to'. Here it = (that) *her patient sons... stand*, is the subject of 'thinks'. 'The equivalence of seems to think (Anglo-Saxon, *thencan* or *thenkan*) greatly prevails in the present day among the humbler classes in the west of England; thereby showing, although by a confusion of ideas, the distinction which originally existed between *thencan* (to seem) and *thenkan* (to think). Thus, instead of using the modern verb 'think,' it is by far most common to hear—

'I seem it will be fine to-day.'

'They seemed they knew my face again.'

—PARMINSTER'S *Materials for Eng. Gr.*

METHINKS—Is an Impersonal, or Uni-personal verb. In the present and in similar constructions it is possible to consider the dependent sentence the real subject to the verb: *Methinks* (the lady doth protest too much) i. e. [that the lady doth protest too much] seems to me. In Old English we have it prefixed to *methinks*. "Hit me thinketh a wonder thing."

'Think' = 'Appear.' A. S. *thincan* to appear. This Castell of Love, 14th Century, must not be said to *lean against* the natural sand-banks and artificial dykes which surround it on the sea-board.

'Patient'—A not inappropriate epithet, considering that the Dutch are proverbial for their dull, phlegmatic temperament.

234. '*Leans against the wall*' i. e., higher than the level of the land, and therefore may be said to *lean against* the natural sand-banks and artificial dykes which surround it on the sea-board.

Cf.— "And view the ocean leaning on the sky."—DRYDEN.

Where the broad...land—An adverbial clause qualifying *stand*.

235. SEDULOUS—Der. Lat *sedulus*, fr. *sedeo* I sit—Primarily signifies *sitting close to a thing*, hence unremitting in their exertions.

Syns.—*Assiduous*, *diligent*. The idea of application is expressed both by *diligent*, and *sedulous*; but *sedulous* is a particular, *diligent* a general term. One is *sedulous* by habit, one is *diligent* either habitually or occasionally. *Assiduous* and *sedulous* express the quality of sitting or sticking close to a thing but *assiduous* may be employed on a partial occasion. *Sedulous* is always permanent. *Sedulous* peculiarly respects the quiet, *diligent* the active employments of life; as a teacher may be entitled *sedulous*, one is *diligent* at work. *Sedulous* qualifies sons.

See Andrew Marvell's bitter satirical description of Holland in his *Character of Holland*. He most unjustly taunts the Dutch with what they might and may well be proud of—the vigour and industry which rescued and protected their country from the sea.

'*Sedulous to stop*'—This character of the Dutch is well evinced by their present plans (1876) of recovering the Zuyder Zee, which was formerly a fertile

Onward, methinks, and diligently slow,
The firm connected bulwark seems to grow ;
Spreads its long arms amidst the wat'ry roar,
Scoops out an empire, and usurps the shore,

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and populous plain, but was overflowed by the sea in 1421, when seventy-two villages and towns were destroyed, and 100,000 people perished. They purpose to do this by building huge dykes and pumping out the water, as they have already done with respect to the Lake of Haarlem. They will thus recover about 2000 sq. miles of territory.—STEVENS and MORRIS,

Before *Sedulous* repeat *methinks* her patient says.

286. *RAMPIRE*—A poetic word. Same as *rampart* used in prose—the old French form *rampier*, fr. *ramp*, to rise, raise. Hence it literally signifies something raised for protection. Some derive this word from the Lat. *ripa*, a bank, making 'm' a mere helping letter, as it sometimes is in combinations of this kind. The form '*rampire*' occurs often, if not generally, in the Elizabethan writers. So in *Timon of Athens* V., iv. 47.

"These turned by Phœbus from their wonted ways
Deluged the *rampire* nine continual days ;
The weight of water saps the yielding wall,
And to the sea the floating bulwarks fall'.

—POPE'S *Homer's*, *Iliad*, BK. XII.

'Our *rampired* gates.' So Chapman, &c. Holland, in his translation of Pliny, writes *rampiar*. Milton uses the form *rampart*, P. L., B. I. ver. 678. Here it means the enormous artificial dykes thrown up to prevent the inroad of the sea. These mounds or dykes slope on each side ; this will explain line 284.

'*Rampire's* pride'—The proud rampire ; the massive, imposing-looking rampire.

ARTIFICIAL—"That was '*artificial*' once which wrought, or which was wrought, according to the true principles of art. The word has descended into quite a lower sphere of meaning ; such indeed, as the quotation from Bacon shows, it could occupy formerly, though not exactly the same which it occupies now :—

"This he did the rather, because having at his coming out of Britain given *artificially*, for serving his own turn, some hopes in case he obtained the kingdom, to marry Anne, inheritress to the Duchy of Britany.'—

BACON'S *History of Henry VII.*"—TRENCH.

287. '*Diligently slow*'—This can be thus explained.—The work went on with diligence or assiduity, but the progress was slow, as the amount of work required was enormous. Cf. '*Idly busy*' in l. 256, and see notes thereon.

That the firm connected...diligently slow is a substantive clause, the subject of the verb *thinks*.

288. Comp. "The royal navy of England hath ever been its greatest defence and ornament ; it is its ancient and natural strength, the *floating bulwark* of our island."—SIR WILLIAM BLACKSTONE, *Commentaries*, Vol. I., P. 418.

'The firm connected bulwark'—Refers to the solid mounds or dykes which the Dutch have built for resisting the inroads of the sea.

'*Bulwark*'—Etymologically *bole-work*, that is, a rampart made of tree-trunks. *Boulevard* is but a corrupted form of *bulwark*, from the root of *bole*, trunk of a tree, and *work*, work. Hence safe-guard, protection.

289. Repeat *methinks* (that) the firm connected bulwark before *spreads*, *scoops*, and *usurps* ; and take the adverbial clause *while the pent ocean...his reign* with each of the predicates *seems*, *spreads*, *scoops* and *usurps*.

While the pent ocean, rising o'er the pile,
Sees an amphibious world beneath him smile ;
The slow canal, the yellow-blossom'd vale,
The willow-tufted bank, the gkding sail,

287—90. See what our author says of Holland in his *Animated Nature*:—"But we need scarce mention these when we find that the whole kingdom of Holland, seems to be a conquest from the sea, and in a manner rescued from its bosom. The surface of the earth in this country is below the level of the bed of the sea ; and I remember, upon approaching the coast, to have looked down upon it from the sea, as into a valley.—PRIOR'S *Ed. of Goldsmith's Works*

290. If it had not been for the artificial dykes along the shore, a large portion of the Netherlands would have been under the ocean.—MACMILLAN.

'Scoops out'—The verb to 'scoop' derived from the noun *scoop*, means literally to take with a scoop (ladle), or with a sweeping motion. Hence to make hollow, to excavate.

'Scoops out an empire'—There is some poetical exaggeration here, though the Dutch have rescued large tracts of land from the sea. The case is analogous to that of the River Thames at London, where a large quantity of land has been thus rescued by means of the Thames Embankments.

'Usurps'—Takes possession of ; Lat. *usurpo* ; Fr. *usurper*.

'Shore'—The space of land between high-water mark and low-water mark.

291. "A stranger can have a full impression of this [the critical condition of certain parts of the provinces] only when he walks at the foot of one of those vast dykes, and hears the roar of the waves on the outside, 16 or 20 feet higher than his head."—MURRAY'S *Handbook to North Germany, Holland, &c.*

291—92. While the confined or cooped up ocean, down from the rampart, looks over a world, rescued from the water, spreading in gay beauty underneath.

The sketch is finely poetical. This is the reading of the first Edition ; and the couplet was immediately preceded by the two lines :

'Onward methinks, and diligently slow, &c—'

Pent—The past participle of the verb *to pen*, to coop, shut up, confine in a narrow place, used adjectively. It is from the O. E. *pyndan*, whence also *pound*, a place where cattle found straying are confined, *pond*, a place where water is confined, and *pen*, for sheep, are derived. *Pen*, an instrument for writing with, is derived from the Lat *penna*, a feather. The ocean is *pent*, i. e., restrained by the firm connected bulwark.

'Rising o'er the pile'—The sea sometimes presents this appearance in Holland, so that persons in the low lands, looking up, see ships passing above them in the canals and near the coast.

292. '*Amphibious world*'—Gr. *amphi*, both, on both sides and frequently applied to what is uncertain or doubtful and *bios*, life, i. e., a world partaking of two natures *vis.*, of sea and land. The surface of Holland is uniformly flat, intersected by numerous canals, much of which is below the level of the sea at high water, but protected against these by a line of natural downs all along the west coast, and artificial dykes elsewhere. The noun *world* and the inf. (to) *smile* are the objects of the verb '*sees*'.

'Beneath him'—The land, as has been said, is in many places lower than the level of the sea.

293. In Holland an extensive inland commerce is not only carried on through the whole country by means of the canals which are as numerous as

The crowded mart, the cultivated plain,— 295
A new creation rescu'd from his reign,

Thus, while around the wave-subjected soil
Impels the native to repeated toil,

the roads, but as they communicate with the Rhine and other large rivers, the productions of the whole earth are conveyed at comparatively small expense into the interior of Germany and the Netherlands.

'*Yellow blossomed vale*'—A great portion of the soil of Holland is of a marshy nature, very suited to pasturage, and here plants of the 'buttercup' kind with yellow blossoms abound.—STEVENS and MORRIS.

'*Slow canal*'—The canal may be called *slow* from the almost stagnant state of its water; and, by Transferred Epithet, on account of the slow movement of boats on it.

294. '*Willow-tufted banks*'—Willows grow in clusters in marshy places and on the banks of canals or streams. There are various species of willows. Fuller says:—"The willow is a sad tree whereof such as have lost their love making their mourning garlands." The Psalmist tells us that the Jews in Captivity hanged their harps upon the willows in sign of mourning (CXXXVII). This custom has been inherited from the ancient ancestors as may be seen from the works of Virgil and of Greek poets.

295. '*The crowded mart*.'—Holland at this time held a foremost place in the commerce of the world. The spices and precious stones of the East passed through her hands. '*Mart*'—It is the same as *market*. Fr. *marche*, Lat. *merc*, merchandise. With the poets large commercial seaports are called marts. Cf.—

"Where has commerce such a mart,
So rich, so thronged, so drained and so supplied,
As London?"

296. *Creation*—In apposition with the words *canal, vale, &c.*

'*From his reign*'—From his dominion. The description of Holland in lines 281—96 appears to be strictly true. McCulloch says,—"In sailing along the arms of the sea, the rivers or canals of this singular country, at a considerable elevation above the surrounding fields, one is forcibly reminded of Goldsmith's verses.

"The whole republic of Holland seems to be a conquest upon the sea, and in a manner rescued from its bosom. The surface of the earth in this country is below the level of the bed of the sea; and I remember upon approaching the coast, to have looked down upon it from the sea as into a valley."—*History of Animated Nature*.

'*Gliding sail*'—Figure Synecdoche.—The ship or boat sailing or passing. See note on line 293.

'*Cultivated plain*'—The country is one vast plain and the rich meadows are favourable to the rearing of cattle. The principal crops are wheat, rye, madder, tobacco, flax and hemp. About three fourths of the land are under pasture.

'*Reign*'—"This is now in the abstract what '*kingdom*' is in the concrete, but there was no such distinction once between them."—TRENCH.—Dominion.

297—300. Thus while on all sides the soil being subject to be overflowed by the inundations of the sea, keeps the inhabitants of the place in constant labour, i.e., renders them always industrious, and thus their laborious habits are formed which originate in them a desire for money-making.

297. *While around...toil*—An Adverbial Sent, to '*reign*' and '*begets*.'

Industrious habits in each bosom reign,
 And industry begets a love of gain. 300
 Hence all the good from opulence that springs,
 With all those ill's superfluous treasure brings,
 Are here display'd. Their much-lov'd wealth imparts
 Convenience, plenty, elegance, and arts ;

'The wave...subjected soil'—The land or country subject to be inundated by the waves of the sea.

Milton uses the word in the same sense at the close of *Paradise Lost* :—

"In either hand the hastening angel caught
 Our lingering parents, and to the eastern gate
 Led them direct and down the cliff as fast
 To the subjected plain."

Soil is *nom.* to *impels*, and *around* *adv.* *mod.* *impels*.

298. Compels him to labour constantly to keep the dykes in repair lest the sea inundate the land.—M. J. Ed.

299. 'Industrious habits'—Sobriety, cleanliness, economy, industry and perseverance, are characteristic features of the Dutch.

300. 'Industry begets a love of gain'—By far the greater part of population labours for money which is the real and heart-felt idea of the poet, but as our experience tells us that those who have immoderate love for money, have the greatest motives to industry.

301. The prose order is—'Hence all the advantages that are derived from wealth are here displayed.'—The meaning is :—They have all the advantages and the evils connected with superabundance of wealth.

'Opulence'—Der. Lat. *ops*, *opis*, power, wealth. Great wealth ; large estate or property.

302. 'Treasure'—Lat. *thesaurus*, through French *trésor*,

'With all...brings' is an adverbial adjunct to *are displayed*. [Which] *superfluous treasure brings* is an adjective clause qualifying *ills*.

303. 'Are here displayed'—This is an apparent grammatical error. But the use of the plural verb to the singular nominative case 'good' may thus be defended. Our author here uses the substantive 'good' in a plural sense, though apparently in form it is singular. He enumerates the articles which consist of the 'good' derived from 'opulence' viz ; they are those *convenience, plenty, elegance and arts*. This is an anomalous use of the preposition 'with' instead of 'and.' Observe what Dr. Bain says on such usages : Instead of 'and,' the preposition 'with' is sometimes used to connect the parts of an aggregate subject, and then it is a disputed point whether the verb should be singular or plural, as for example :—'The captain with his men were taken prisoners.' The sense requires the plural, but grammatically the subject is singular. The true solution of the difficulty is to employ 'and' if the sense is plural. The phrase 'with his men' is an adjunct of 'captain' being as much to say 'accompanied with his men,' and should be used only when the attention is concentrated upon him. If the men are also to be taken notice of, we should say, 'the captain and his men were,' or 'the captain was taken with his men.'"

'Imparts'—Gives them, procures for them.

303—306. The advantages they derive from their wealth are many as enumerated in the text, i. e., wealth afforded them comfort, abundance and luxuries of life and fostered the fine arts ; but when we examine the state of

But view them closer, craft and fraud appear, 305
 E'en liberty itself is barter'd here.
 At gold's superior charms all freedom flies;
 The needy sell it, and the rich man buys ;

society more closely, we find not a few vices such as cunning or deceit &c. w. their cunning or deceitful nature, prevail in it. They will even sell their freedom, for gain.

303. '*Contented*'—By '*contented*' is here meant '*comfort*,' derived from Lat. *con*, together, with and *venio*, to come.

305. See what the Vicar says on the dangers of a commercial community, in the Vicar of Wakefield, Ch. xix. '*Craft*'—This word still retains very often its more honorable use, as a man's '*craft*' being his skill, and then the trade in which he is well-skilled. In '*crafty*' there was nothing of crooked wisdom implied, but only knowledge and skill.—FRANCK. '*View*'—Examine their condition more carefully. The imperative here expresses a sort of condition.

The cons. of the line is: '*But craft and fraud appear if we view them closer.*'

View them closer, though in sense an adverbial clause of condition qualifying *appear*, is, as it stands, an independent imperative sentence.

306. '*Even*' is primarily an adjective, and should be parsed as such, when it refers directly to a noun. '*Even liberty*'—Slavery was permitted in Holland; children were sold by their parents for a certain number of years. '*Bartered*' = Exchanged for money. To *barter* is to traffic or trade, by exchanging one commodity for another, in distinction from a '*sale*' and '*purchase*' in which money is paid for commodities transferred.

The Dutch have been all along distinguished for their love of freedom. For a long time their history was one continual struggle for national independence of course, individual members may be willing to sell even their liberty; and the reaction after their long struggle made them as a nation more indifferent and apathetic.—MACMILLAN.

The poet must have mingled only with the lowest section of society in Holland; hence the strong sentiment.

307. This line is explanatory of the preceding. Compare. "A third force, developing itself more slowly, becomes even more potent than the rest; the power of gold. Even iron yields to the more ductile metal. The importance of municipalities, enriched by trade, begins to be felt. Commerce, the mother of Netherland freedom, and eventually, its destroyer, even as in all human history the vivifying becomes afterwards the dissolving principle—commerce changes insensibly and miraculously the aspect of society."

'*Gold's superior charms*'—Gold is here used by Synecdoche for money, which is represented as being more valued by the Dutch than liberty.

The character of the Dutch is less favorably estimated by our author than that of any other nation he has visited during his tour. "He has," says Prior, "affixed a general stigma on the nation which is as ungenerous as undeserved. Viewed with the eye of a poet, the people of Holland, may appear more strongly intent on the pursuit of wealth than of fame or unprofitable honours; but the statesman can never consider them otherwise than with interest and favour, for services rendered on many trying occasions to the opulence of Europe. They may not be eminent for oratory or poetry, for wit or ingenuity, for literary acquirements or winning manners; but they are far from being undervalued and are otherwise deserving of sincere esteem; they are moral, industrious and free; they struggled long for liberty and gained it; and if undue love of money be

A land of tyrants, and a den of slaves,
 Here wretches seek dishonourable graves, 310
 And, calmly bent, to servitude conform,
 Dull as their lakes that slumber in the storm.

a vice, it is at least more useful to their country and more innocent in itself than that devotion to pleasure and laxity of morals, characteristic of some of their neighbours." Vide PRIOR's *Life of Goldsmith*, pp. 95—97.

308. 'Needy'—This was once often equivalent to 'needful'. The words, have in more recent times been discriminated in use, and 'needy' is active, and 'needful' passive'.—TRENCH.

'The needy seek it.'—A man is said to sell his freedom, when, for the sake of money, he puts himself in the power of another, or engages to do what he believes to be wrong.

309. Construe:—'It is a land of tyrants, and it is a den of slaves.' Cf. "Into what a state of misery are the western Persians fallen! A nation once famous for setting the world an example of freedom is now become a land of tyrants, and a den of slaves."—*Cit. of the World*.

310. WRETCH—"This word still continues to cover the meaning of one miserable and one wicked, though 'wretched' does no more.—TRENCH. The 'wretches' here alluded to, are those poor Dutch who gave up their freedom for gold. The meaning of the line is—Here men of no principle bring dishonour on themselves and quietly submit to servitude.

'Dishonourable graves'—An instance of Transferred Epithet. A dishonourable grave is the grave of a dishonourable man, that is, of one who has lived a mean, dishonourable life.

The word *seek* is used figuratively in this line. We often say that a man seeks for punishment or disgrace that he has certainly no desire for, if he persist in doing that which will bring on the punishment or disgrace.—M. J. *Ed.*

311. 'Calmly bent'—Tamely and quietly submitting to slavery. The figure in *bend* is adopted from a beast's bending its neck to the yoke. The yoke has always been a symbol of slavery. Among the ancient Romans a conquered army was made to pass under the yoke, and hence our word *subjugate* (Lat. *sub*, under, *jugum*, a yoke).—M. J. *Ed.*

'Servitude'—Slavery. *Conform*—The nom. of this verb is, *wretches*.

'Slumber in the storm'—i. e., owing to their shallowness and comparatively small size, they are not much affected by winds.

'As their the storm [are dull]' is an adverbial clause qualifying the adjective *dull*, which qualifies the subject of *conform*.

312. 'Dull as their lakes &c.'—Here our poet alludes to the dull phlegmatic character of the Dutch, which is not inaptly compared to the stagnant water found every where in their country. The expression 'their lakes slumber in the storm,' may be accounted, because they are so low-lying and sluggish.

"When I compare the figure which the Dutch make in Europe with that they assume in Asia, I am struck with surprise. In Asia I find them the great lords of all the Indian seas; in Europe the timid inhabitants of a paltry state. No longer the sons of freedom, but of avarice; no longer asserters of their rights by courage, but by negotiations; fawning on those who insult them, and crouching under the rod of every neighbouring power. Without a friend to save them in distress, and without virtue to save themselves; their government is poor, and their private wealth will serve to invite some neighbouring invader."

—GOLDSMITH.

Heavens! how unlike their Belgic sires of old!
Rough, poor, content, ungovernably bold;

The principal lakes in Holland are, *Sea of Haarlem, Hinstel, Bloksyl, Tjeuke Meer, Sloten, Boeward, Leenwarden, Sudland Meer, Workum, & Gouda. Lakes*—This word is the nominative to the substantive verb *are*, understood.

313. '*Heavens!*'—A mere exclamation. It expresses surprise. '*How*'—This word is intensive, and also expresses astonishment at the change the Belgæ had undergone. In the time of Julius Cæsar, they were among the bravest and most warlike of all the tribes that inhabited the west of Europe; and they displayed equal courage in their struggle with Spain in the sixteenth century.

Sire—It is an old French word, meaning an elder, from Lat. *senior* compar. of *senex*, old. It commonly means father or ancestor with us, and is always used as a title of respect, especially in addressing a king. Our common word *Sir* is an abbreviation of *sire*.

Unlike forms the complement to the verb of incomplete predication *are*, and has in the adverbial relation to it the adverb *how*, and the adverbial phrase [to] *their Belgic sires...each brow*.

318—16. The poet exclaims, how very different are they from their Belgic ancestors, who, though rude and in indigent circumstances, had yet happiness and indomitable bravery;—who loved to draw the sword in defence of liberty which was manifest in the fearless expression of their countenance! Alas! how unlike from the present children of Britain! Our author supposes the Dutch to have degenerated on account of their commercial habits and inattention to warlike deeds. Thus in the M.s. *Introduction to his History of the War*:—

"How unlike the brave peasants, their ancestors, who spread terror into either India and always declared themselves their allies of them, who draw the sword in defence of freedom."

The following is another extract in illustration of the above lines:—

"Love of freedom, readiness to strike and bleed at any moment in her cause, manly resistance to despotism, however, overshadowing, were the leading characteristics of the race in all regions or periods, whether among Frisian swamps, Dutch dykes, the gentle hills and dales of England, or the pathless forests of America. Doubtless, the history of human liberty in Holland and Flanders, as every where else upon earth where there has been such a history, unrolls many scenes of turbulence and bloodshed; although these features have been exaggerated by prejudiced historians. Still, if there were luxury, and insolence, sedition and uproar, at any rate there was life. Those violent little commonwealths had blood in their veins. They were a compact of proud, self-helping, muscular vigour. The most sanguinary tumults which they ever enacted in the face of day, were better than the order and silence born of the midnight darkness of despotism. That very unruliness was educating the people for their future work. Those merchants, manufacturers, country squires, and hard-fighting barons, all put up in a narrow corner of the earth, quarrelling with each other and with all the world for centuries, were keeping alive a national pugnacity of character, for which there was to be a heavy demand in the sixteenth century, and without which the fatherland had perhaps succumbed in the most unequal conflict ever waged by man against oppression."—MOTLEY.

'*Belgic sires*'—A somewhat loose expression. The Roman *Belgica* included a vast number of various tribes, lying between the Sequana (Seine) and Matrona (Marne) in the West, and the Rhine in the East. That tribe, which was settled nearest the Holland of Goldsmith's and our day, was the Batavi, a branch of the Chatti. It was settled between the two great branches of the Rhine. It was a Teutonic race as were other tribes comprised in *Belgica*. The country was called

War in each breast, and freedom on each brow ; 815
How much unlike the sons of Britain now !

BRITAIN AND FREEDOM.

Fir'd at the sound, my genius spreads her wing,
And flies where Britain courts the western spring ;

Belgica from its inhabitants, who dwelt in the district around the town Belgium, now called *Beauvais*. According to Tacitus' account, North-Western Germania was occupied by the *Ignævones*.

314. Cf. "Poor and content, is rich, and rich enough."—SHAKESPEARE.

The adjectives in this line refer to 'sires'. We may supply a verb.

'They were rude (uncivilised), poor, &c.' So in the next line we may use the verb 'was', 'There was war &c.'

315. *War* [being] in each breast, and *freedom* [being] on each brow, may be taken as adverbial adjuncts to the adjective bold.

315—16. *War, freedom*.—Nominatives absolute. Every one imbued with warlike feelings, and showing in his firm, fearless countenance that he was free and ready to defend his freedom to the death:—M. J. Ed.

316. 'Now'—In the 16th century they had fought stoutly against the same domineering enemy as England had withstood ; in the 17th they had contested with England the queenship of the seas. But perhaps Goldsmith here refers to the fact that the Dutch are our nearest kinsmen. They belong to the same Low German race as the English. The languages of these nations resemble each other very closely. The Dutch are the brothers, the Germans and the Danes are but cousins of the English.—HALES.

BRITAIN AND FREEDOM.

317—18. 'Fir'd at the sound &c.'—Transported at the very name of Britain my imagination hastens on the spot where Britain wooes the spring in the west of Europe.

Compare the following passage from Scott's '*Lay of the Last Minstrel* :—

"Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land
Whose heart hath ne'er within him burned "
As home his footstep he hath turned
From wandering on a foreign strand !"

GENIUS.—A mind of great general powers accidentally determined to some particular direction. Here it implies poetic fancy or imagination. It also means *spirit* or *mind*.

According to old classical fables it was supposed that every person is attended in life by one or more spirits called *genii* (plu. of *genius*), who are the advisers of those whom they attend. When *genius* denotes mental abilities, or a person eminently possessed of these, the plural is *geniuses*. *Genius* in the text, however, is used instead of *Muse*, the *genius* of poetry, whom poets frequently invoke. Hence he uses the pronoun *her*, *muse* (Lat. *Musa*) being feminine, whilst *genius* is masculine.

317—92. To Britain, then, he turns, and begins with a slight sketch of the country, in which he says, the mildest charms of creation are combined

'Extremes are only in the master's mind.'

Where lawns extend that scorn Arcadian pride,
And brighter streams than famed Hydaspes glide. 320
There all around the gentlest breezes stray,
There gentle music melts on every spray ;

He then draws a very striking picture of a stern, thoughtful, independent freeman, a creature of reason, unfashioned by the common forms of life, and loose from all its ties ; and this he gives as the representative of the English character. A society formed by such unyielding self-dependent beings will naturally be a scene of violent political contests, and ever in a ferment with party. And a still worse fate awaits it, for the ties of nature, duty, and love, failing, the fictitious bonds of wealth and law must be employed to hold together such a reluctant association ; whence the time may come, that valour, learning, and patriotism may all be levelled in one sink of avarice. These are the ills of freedom ; but the poet, who would only repress to secure, goes on to deliver his ideas of the cause of such mischiefs, which he seems to place in the usurpations of aristocratical upon regal authority ; and with great energy he expresses his indignation at the oppressions the poor suffer from petty tyrants.—M'LEOD.

318. *Western spring* = The zephyr.

'*Britain courts the western spring*'—The poet probably means no more than the Britain is favourably situated for receiving the benefit of the warm winds blowing from the west, which cause the spring of the year to be earlier here than in the countries on the Continent of Europe. This is, of course, even more applicable to Ireland, which, however, is not included under the name of Britain. Cf. *The Deserted Village*, 3, 4 :—

'While smiling spring its earliest visit paid
And parting summer's lingering blooms delay'd.'

After *flies* supply to the region. Where Britain...spring ; where lawns...pride ; and where brighter...glide, are adjective clauses qualifying region understood.

319. Lawns that are more beautiful than even those of Arcadia, so celebrated for its natural beauty. Arcadia was one of the divisions of the Peloponnesus. The southern portion of Arcadia contained many fruitful vales and numerous streams. Ancient and modern poets have described Arcadia as the land of peace, innocence, and patriarchal manners. Arcadia, perhaps most noted in the Greek and Latin writers for the stupidity of its inhabitants, was about the time of the revival of learning adopted as the ideal of rural beauty. It became the favourite 'scene' with pastoral poets and romancists, as with Sanazzaro, Sidney, &c.

'*Lawns*'—Comes from the Welsh *Llan*, a clear place, is the same word as *land*, with an appropriate signification, and coincides with *plain*, an open clear place ; an open space between woods. The word *lawn* is generally applied to a space of ground covered with grass, generally in front of, or around a house or mansion. Cf.

"Betwixt them lawns, or level downs, and flocks
Grazing the tender herbs, were interspersed."—MILTON.

319—21. In Letter cxy. of the *Citizen of the World*, Goldsmith, after speaking of the vernal softness of the air of England, the verdure of the fields, and the transparency of the streams says : "Here love might sport among painted lawns and warbling groves, and carol upon gales wafting at once both fragrance and beauty."

320. Rivers more pellucid than the famous *Hydaspes* or *Jhelum* of ancient days flow gently along. The name 'Hydaspes' is a corruption of the Sanskrit *Pitasta* which is probably preserved in that of one of its modern titles, *Behat*. It was the subject of many wild tales. *Hydaspes* or the modern *Jhelum* is one

Creation's mildest charms are there combin'd,
Extremes are only in the master's mind !

of the rivers of the Panjab. It rises in Cashmere and after a course of nearly 500 miles, falls into the Obanub. On the banks of this river took place the battle between Alexander the Great and Porus. It is here termed as *famed* on account of the tale that it ran gold and gems. Goldsmith probably alludes to the expression of Horace, who calls it (the Hydaspes) '*fabulosus*' (famed in fable). '*Brighter streams, &c.*'—In Goldsmith's time there was still a touch of silver in the Thames at London, as it may now be hoped there may be yet again.

Than famed Hydaspes—In full: *Than famed Hydaspes was bright*. An adverbial clause qualifying *brighter*.

321. We must remember that the poet is now speaking of his native land, so that we may expect his representations to be rather favourable.

'*There*,' i. e., in Britain. England is properly *Britain*. England and Scotland form *Great Britain*. When Ireland is included, the term *Great Britain and Ireland* is used. *All around*—Both these words are adverbs here, the first qualifying the second.

322. There the pleasing songs of birds are heard from every branch. '*Spray*'—A. S. *sprædan*, to spread. Probably another form of the word '*sprig*.' This form is frequently used in poetry :—

"With blushing wreaths, investing every *spray*."—COWPER.

'*Gentle music melts* &c.'—In allusion to the sweet songs of the birds, e. g., the nightingale, thrush, blackbird, bullfinch, &c. *Melt* is here a neuter verb, to grow tender, mild or gentle, and well characterizes the notes of our best feathered songsters Cf.

"The strains decay and melt away,

In a dying, dying fall."—POPE, *Ode on St. Cecilia's Day*.

'*Melts on every spray*'—Is wafted from every twig.

323 This is slightly exaggerated; for one would scarcely go to Britain for '*creation's mildest charms*'.

'*Mildest Charms*,' i. e., there are no such mountains as the Alps, no such forests as those of Italy, no volcanoes, no such rivers as the Amazon and Mississippi, or even as the Loire. The natural beauties of England are all on a smaller scale, and are therefore without that grandeur which other countries possess.—MORRIS and STEVENS.

323—24.—In that country is to be seen a union only of the sereneest and softest beauties of nature, such as are to be met with generally in a middle climate far removed from the extremes of heat and cold. There the land is not rocked by earthquakes, torn by hurricanes or exposed to pestilential heats as the southern climates are. The extremes of temperament and passion viz: great vehemency, boldness and all the noble mental and cordial virtues are only to be met with in the people—the masters or proprietors of the land. In other words, the extremes of climate can not be palpably realized by the happy proprietor; they can only be imagined.

324 This line is somewhat obscure, but the meaning appears to be that the only extremes to be found in Britain are in the minds of the natives of the country.—STEVENS and MORRIS

These extremes he describes (341—48) as minds combating minds, ferments, factions and ambition struggling round her shore. The meaning of the line will be more clear if *master's* be changed into *masters*.

Stern o'er each bosom Reason holds her state, 325
 With daring aims irregularly great;
 Pride in their port, defiance in their eye,
 I see the lords of human kind pass by;

325. The meaning is,—Reason firmly governs every mind.

Stern, though grammatically attached to *reason*, is in sense an adverbial adjunct of *holds*.

325—26. The prose order is:—‘Reason holds her state, sternly over each bosom, irregularly great with daring aims’.

325—28.—Reason holds her supreme authority over them, and fills their breast which is here *swelled out of shape* with schemes of bold enterprise. With pride in their deportment and hauteur in the expression of their eye, I see a lordly race of men pass by.

This is indeed a noble passage. A sketch so animated, powerful and accurate, has scarcely any parallel in modern poetry. These and the six lines following have been much admired by every judge of English poetry and have been highly prized by Dr. Johnson, who used to repeat them with a fervour of animation, which brought tears into his eyes. The picture of English men herein presented is too high, but not undeserving. Here the lines have been, and very judiciously transposed. In the first edition, the said lines were—

“I see the lords of human kind pass by
 Pride in their port, defiance in their eye.”

STERN—*Stern*, *stern*, *i. e.*, *stern*. It is the same word and has the same meaning, whether we say—a *stern* countenance, *i. e.*, a moved countenance, moved by some passion; or the *stern* of a ship, *i. e.*, the moved part of a ship, or that part by which the ship is moved. It is the past part of *styrān*, *stiran*, to move; which we now in English write differently, according to its different application, to *stir*, or to *steer*. But which was formerly written in the same manner, however applied. It is an adjective used here adverbially, and modifies the predicate ‘holds.’

• Syns.—*Stern* in Saxon *sterne*, German *strung*, strong, has the sense of strictness. *Austere*, in Lat. *austerus*, sour or rough, from the Gr. *aus* to dry, signifies rough or harsh, from drought. *Austere* applies to ourselves as well as to others; *rigid* applies to ourselves only, *severe*, *rigorous*; *stern*, apply to others only. We are *austere* in our manner of living; *rigid* in our mode of thinking; *austere*, *severe*, *rigorous* and *stern* in our mode of dealing with others. *Austere* when taken with relation to others, is said of the behaviour; *severe* of the conduct, as a parent is *austere* in his looks, his manner, and his words to his child.

326. **AIM**—“In old French *eyme*, *esme*, and *estme*, is the same word with *esteem* (from the Latin *estimatio* and *estimare*) and should therefore signify properly a judgment or conjecture of the mind. We might now say, in the same sense, I have some notion. In modern English the word has acquired the additional meaning of an intention to hit or catch, or in some other way attain, that to which the view is directed. It does not seem impossible that the French name for the loadstone, ‘*aimant*’ may be from the same root, although it has usually been considered to be a corruption of *adamant*.”—CHALK.

‘With daring aims irregularly great’—This line is somewhat obscure; for the adj. *great* may qualify *Reason*, *state*, or *aims*.

326—27. A familiar quotation.—BARTLETT.

327. **PORT**—So ‘*lion-port*’, in Gray’s *Bard*, 117. The word ‘*port*’ from Lat. *porto*, I carry, has given place to *carriage* or *mien*, and to *deportment* in a slightly

Intent on high designs, a thoughtful band,
By forms unfashion'd, fresh from Nature's hand, 330

depreciatory sense. Gray makes the following quotation, from Speeds' account of an audience given by Queen Elizabeth to the Polish ambassador :—

"And thus She, lion-like rising, daunted the malapert orator no less with stately port, and majestic deporture, than with the tartness of her princelike cheekes." In the adjective '*portly*', there lies a certain sense of dignity of demeanour still, but always connected with this a degree of cumbrousness and weight. The word is here used in the sense of *bearing*. See its other meanings : (1) A gate or entrance ; a harbour. (2) Wine.

325—34. In his *Life of Johnson*, Boswell writes :—"We talked of Goldsmith's Traveller, of which Dr. Johnson spoke highly ; and, while I was helping him on with his great coat, he repeated from it, the character of the British nation, lines 325—34 ; which he did with such energy, that the tear started into his eyes".

328 '*Lords of human kind*'—Alluding to the supremacy of the English (Sons of Britain, 316) in war, arts, commerce &c. They had recently had many successes in war against the Spaniards and French as well as in India, but had not yet been subjected to those reverses which led to the declaration of American Independence in 1776.

'*Nee*' i. e., in imagination. '*Kind*—Race.

I see the lords pass—With the noun *lords* take all its attributive adjuncts of human kind, intent &c., a thoughtful band, unfashioned, fresh, fierce, true, above control with the adverbial adjuncts that belong to them.—MASON.

DEFIANCE—Lat *dis*, and *fides*, trust. It originally signified the dissolution of the bond of allegiance as between the vassal and his lords ; hence it came to mean challenge.—Contempt of opposition or danger. In *Samson Agonistes* it is said of the giant Harapha of Gath :—

"His habit carries peace, his brow defiance."

Pope evidently imitates Milton in his *Temple of Fame*, line 343.

"And proud defiance in their looks they bore."

Comp. SHAKESPEARE :—

"He breathed defiance to my ears."

Pride and *defiance*—Each word is in the nominative abs.

329—34. '*Intent on high designs, &c.*'—Their minds bent upon lofty projects ;—a train of contemplative men, unrestrained by the artificialities of life and in their characters, quite unnatural, from their brave disposition, firm in the defence of their supposed rights and immunities and impatient of subordination ; and even the very peasant of their country professes himself entitled to examine these privileges and is taught to esteem himself as man ; a being holding the highest rank in the animal world.

329. '*Band*'—*Band*, *band* and *bound*, however differently spelled and with whatever subordination applied, is still one and the same word, and is merely the past part. of the verb to bind.

'*Intent*'—The various derivations from the root *tendere*, to stretch, are *tent*, *intent*, *extant*, *portent*, *subtend*, and *intense*. It is an adjective qualifying '*lords*' und., or refers to *band* which is in apposition to *lords*.

329—32. These lines are enlargements of the subject '*lords*.'

330. '*By form unfashion'd*' i. e., not refined or polished in manners by external ceremonies or etiquette like the French people, of whom the poet says,

"Theirs are those arts that mind to mind endear."

Fierce in their native hardness of soul,
 True to imagin'd right, above control,
 While even the peasant boasts these rights to scan,
 And learns to venerate himself as man.

The poet does not mean that they are rude, uncivilized. They are untrammelled by fashion and ceremonies.

331. '*Native hardness of soul*'—Natural firmness of mind.

332. '*Above control*'—Strictly speaking, an adj. ph. to *band*—'A band that is above control.' So '*unfashioned*,' '*fresh*,' '*firm*,' '*true*,' all refer to '*band*.'

'*True to imagin'd right*' i. e., holding firmly to what they consider to be justice, and maintaining their rights.

333. *PEASANT*—The history of this word is rather interesting. It comes from the Latin *paganus*, belonging to the country, through the French *paisan*. The word *paganus*, on the other hand, is from Greek *pagé*, 'a fountain; and the rural neighbourhood which frequented the same fountain, received the common appellation of *pagus*, and *paganus*. By an easy extension of the word, *pagan* and '*rural*' became almost synonymous, and the meaner rustics acquired that name which has been corrupted into '*peasants*' in the modern languages of Europe.'—GIBSON.

Even the commonest person claims the privilege of examining into his rights.—M. J. Ed.

'*Boasts*'—Note the peculiar sequence of this word here. It is generally followed by '*of*.' The meaning, however, is clear: "*Boasts of his liberty* to examine these rights'. It is a great thing to know that one has privileges of which no man has a right to deprive one. This inspires one with a feeling of independence and manliness.

Rights—Is in the obj. case, governed by the verb '*to scan*.'

'*Boasts these...scan*'—Boasts that he scans these rights, that he takes his part in the discussion of public questions.

334. *Man* is objective, in app. to *himself*. *As*—Is to be regarded as an *appositive conjunction*.

'*To venerate himself as man*,'—To respect himself, which his class could scarcely do when they were bought and sold with and. Domesday Book shows that the toll at Leyes Market was a penny for a cow and fourpence for a slave. The Anglo-Saxons exported many British slaves to Ireland, where they fetched high prices. Serfdom in England had practically died not soon after the time of Richard II., and was abolished by law in the reign of Queen Elizabeth, but it existed to some extent in Scotland till that of George III. Till then the colliers and salters were bought and sold with the soil. Perhaps the poet had in his mind the serfs of Russia and the negro slaves of America, for 'slaves breathed in England' down to 1806, when the Bill for the Abolition of the slave Trade was carried. These last ten lines are said to have been so admired by Dr. Johnson that he never repeated them without shedding tears.—STEVENS and MORRIS.

VENERATE—In Latin *veneratus*, part. of *veneror*, probably from *venere*, beauty, signifying to hold in very high estimation for its superior qualities. *Revere* is another form of the word. *Reverence* from Lat. *revereor*, to stand in awe of. To *revere* and *venerate* are applied only to human beings, and that not so much from the relation we stand into them, as from their characters and endowments; on which account, these two terms are applicable to animate as well as inanimate objects.

Thine, Freedom, thine the blessings pictur'd here, 335
 Thine are those charms that dazzle and endear ;
 Too blest indeed, were such without alloy :
 But foster'd even by Freedom, ills annoy :
 That independence Britons prize too high,
 Keeps man from man, and breaks the social tie ; 340

'*Adore*' in French *adorer*, Lat. *adoro* that is, *ad* and *oro*, to pray to. 'We may adore our Maker at all times and in all places, whenever the heart is lifted up towards him.'

335. '*Thine the blessings*'—Thine are the blessings which are pictured here. The whole line means, such blessings as these are enjoyed by those that have freedom. *Freedom*—Here it is personified. '*Pictur'd*'—Described as existing in Britain.

336. '*Dazzle*'—To blind the eyes with an excess of light, so as to prevent their seeing distinctly the evils of freedom.

337—39. If such advantages were not sullied by an admixture of evils it would have been much for the happiness of man. But liberty has her peculiar evils and vices, and those evils fall not to disgust us notwithstanding they have the shield of liberty over them. The evils contemplated are described in lines following.

337. *ALLOY*—*Alloy* and *alloy* which is of a different origin, have been confounded when applied to metals. The former comes from Latin *ad legem*, according to law ; the latter from Fr. *allier*, to mix as metals ; Latin *alligare*, to bind to something. *Alloy* literally means a baser metal mixed with a finer one ; here figurative for evil mixed with good.

'*Too blest*' i. e., more blest than is possible. The adj. qualifies *people* (i. e., the English) and. '*Without alloy*'—Without sorrow.

338. *ANNOY*—Syns. :—*Annoy* comes from the Latin *ad* and *noceo*, I hurt, is to do hurt '*Inconvenience*' is to make not convenient. We annoy by being positively troublesome. We inconvenience by making others unable to do with comfort what they desire. Again annoy is the more intensive term. Those who habitually offend, annoy by their presence or manners. We often inconvenience by not doing what we should do. *Molest* from Lat. *moles*, a mass or weight, signifies to press with a weight. We annoy or molest by doing what is positively painful. We are molested by that which is weighty and oppressive. '*Foster'd*'—Cherished.

The order is :—'But ills, fostered even by freedom, annoy.'

339. Supply the relative *which* after *independence*. *That* is demonstrative. *High*, adj. for adv. 'highly.'

339—40. Here we have the first evil mentioned. A true spirit of independence has no such effect as this, upon human nature. But some men have got peculiar notions as to what independence is, in consequence of which they keep aloof from their fellow-men, refusing to mingle with them under any circumstances. Both Englishmen and Scotchmen are generally considered surly and unamiable, but this apparent unamiableness frequently disappears, even in the case of a surly Scotchman, when his real character is known. The meaning of the couplet is : One of the evil consequences of that liberty so much prized by the Britons, is to make men independent of one another and to sever that bond of sympathy which unites man to man.

The self-dependent lordlings stand alone,
 All claims that bind and sweeten life unknown.
 Here, by the bonds of nature feebly held,
 Minds combat minds, repelling and repell'd ;
 Ferments arise, imprison'd factions roar, 345
 Reprist ambition struggles round her shore,

340. 'Keeps' = Keeps away.

'Keeps man from man'—Each considering himself independent of the other, takes no trouble to please him, and consequently there is an absence of those kindly feelings between them which the giving and receiving of pleasure promotes.

341. LORDLINGS—*Ling* is a Teutonic diminutive termination. It should be borne in mind that all the words in the English language to which diminutive terminations have been attached, are chiefly of Saxon, rarely of French, and never of Latin origin. Diminutives as expressing either tenderness or contempt, are suited to familiar discourse, excepting those which have lost their diminutive meaning, are homely or even vulgar. Here the diminutive termination conveys the idea of contempt. *Lordling* likewise is used by old writers without any disparaging force ; but Swift employs it with a sense equivalent to that of *lordling*.—MARSH.

341—42. The same liberty makes young lords stand on their own centre without relying upon the counsel or advice of others and quite aloof from the rest of the nation. The ties which bind men as members of a community and make the load of life tolerable to bear, are unknown to them.

342. 'Claims'—Nom. absolute. Expand this line into a clause so as to bring out the connexion in thought with the preceding line. 'All socialties being unknown'. *Unknown* i. e., to the lordlings of the preceding line.

343. 'By the bonds of nature feebly held,' i. e., a man does not mind whether he whom he opposes be his father, brother, fellow-countryman, &c., or not.

343—44. In England, men of talents, as they are but loosely held by the ties of Nature, contend against one another, sometimes defeating and sometimes defeated.

344. 'Minds combat minds'—In the struggle for political power.

345. Such a state of matters naturally gives rise to tumults and factions. It was just at the time of the publication of *The Traveller* that Wilkes was issuing the *North Briton*. *Imprison'd*—Because they fancy they are under too much restraint, or in other words, because they fancy their privileges are curtailed. 'Ferments'—Tumults.

'Factions'—'Faction and 'factions' are at present generally used in a disreputable sense, except rarely in Shakespeare, we find 'factionous' to mean active, urgent. 'Shore'—See line 402 of the *Deserted Village*.

'Ferments'—Originally boiling, fermentation, hence figuratively political agitation.

345—46. Commotions in the state are created and the party, whose motives have been attended with resistance, cry out loudly for redress and the persons whose ambition could not find vent, being held down by the power of their opponent, now struggle hard to gain their end ; and thus the whole country is shattered.

345—48. Comp. *Cit. of the World*, "It is extremely difficult to induce a number of free beings to co-operate for their mutual benefit ; every possible

Till, over-wrought, the general system feels
Its motions stop, or phrenzy fire the wheels:

Nor this the worst. As nature's ties decay,
As duty, love, and honour fail to sway,

350

advantage will necessarily be sought, and every attempt to procure it must be attended with a new fermentation."

346. '*Repress*' = Repressed, which is the usual prose form of the word. It here means *which was at one time repressed*.

'*Struggle round her shore*'—Throughout the country, ambitious men struggle for power which can only be attained by very few. The majority therefore, are disappointed. Their ambition is repressed.

347—48. Until worked to excess the regulating and conservative power of the state is lost and the onward course of things is arrested, giving birth to a violence that becomes at once disorderly and destructive. Here the metaphor is taken from the working of an engine.

'*The general system*' = The whole system of government.

347. '*Over-wrought*'—Part, to '*system*.' Lit., *worked too much*. Cf. Overdo, over-strain, &c. Society and Government, or the general system, as it is here called, is compared to a machine, the wheels of which, when it is worked too violently, either stop altogether or take fire from the great friction.—M. J. Ed.

Till, over-wrought .. Stop, and till frenzy fire the wheels, are adverbial clauses which must be taken with each of the predicates *combust, arise, roar and struggles*; and as the conjunction or implies an alternative, the sentences in which these predicates occur must be taken twice over, once for each of the adverbial clauses.

348. The term '*fire*' is scarcely applicable to '*wheel*', so that the Figure is hardly consistent. When the Figure is dropped, the term is quite appropriate. '*Till it feels phrenzy fire the passions*.' The regular cons. of the lines is: "the general system feels frenzy to fire the wheels."

'*Frenzy*'—Its another form is '*phrenzy*'. Literally it means *madness*, here violent agitation. '*Fire*'—Present of the Infinitive mood, active voice, governing '*wheels*' in the objective case.

349. '*Wheels*'—In allusion to the fact that when a carriage runs very fast the wood-work near the axle is liable to be set on fire by friction unless the parts are properly lubricated with grease. As the whole carriage, is thus liable to be destroyed, so the 'general system' of society is likely to be destroyed by the ferment, factions, &c., alluded to.

350. '*Nor this the worst*'—And this is not the worst of the great evils engendered by freedom.

349—52. As the bonds of nature gradually slacken; as the tie of sympathizing humanity perishes, the people do not allow any thing to duty, affection or honour; but accommodate themselves solely to those laws which are enacted for the better convenience of the rich and they only regard the connexion which wealth forms between men, such as the relation between landlord and tenant, master and servant, &c., and those laws therefore increase in strength and exact obedience from persons, unwilling to yield to them.

349. '*As...decay*'—An adv. sent. to *gather and force*.

350. '*As...Away*'— Do. Do.

This line is explanatory of *the ties of nature*.

Fictitious bonds, the bonds of wealth and law,
 Still gather strength, and force unwilling awe.
 Hence all obedience bows to these alone,
 And talent sinks, and merit weeps unknown :
 Till time may come, when, stript of all her charms, 355
 The land of scholars, and the nurse of arms,

'When men no longer act under the influence of love and from a sense of duty and honour, they lose sight of the real relations subsisting among them as members of society.' When the bonds of nature die, other bonds take their place. The wealthy are respected simply because they are wealthy, and not because they are men of sterling character. Then new ties are established by law. But this requires no explanation in a country like India, where society is kept together by 'the bonds of law' and not by those of nature. Where 'duty, love, and honour fail to sway,' things can not be in a satisfactory state :—MACMILLAN.

351. 'Fictitious'—We should rather use 'factitious' in the sense of 'artificial,' as opposed to 'natural bonds'.

'Fictitious bonds'—Such artificial means of influence as depend on wealth and rank, which are secured by the law.

352. 'Force unwilling awe'—Compel men against their will, to pay respect them to. 'Still gather strength'—Continue to increase in power; keep increasing in power.

353. Accordingly men render obedience to the bonds of law and wealth alone, while men of real merit remain unnoticed.

353—54. For this reason, while the bonds of wealth have the respect of all, talent and merit lie unnoticed and neglected for want of sympathy.

TALENT—Abs. for Concrete, i. e., it is used for men of talents, as merit for meritorious persons. The original meaning, as of 'talents' in Italian, 'talento' in Spanish, was will, inclination, from Lat. *talentum* Gr. *talanton*, balance, scales, and then inclination of balance; Sanskrit (तलन्तु) to weigh. Cf. SPENSER'S *F. Q.* III, 4. 61. *Maltalent*, is grudge or ill will. It was a kind of money among the ancient Greeks. It is probably under the influence of the Parable of the Talents (*Math.* XV.), that it has travelled to its present meaning. In Bible just quoted we see that various talents, more and fewer are committed to the several servants by their lord, that they may trade with them in his absence and give an account of their employment at his return. It is incorrect to say 'men of talent,' which is nonsense, though 'of a talent' would be allowable. The meaning in which talent is presently used is intellectual gift and endowment; or faculty—which is metaphorical. The adj. *talented* though much objected to by Coleridge and other critics, is based upon good grounds and is just as analogical and legitimate as are 'gifted', 'bigotted', 'turreted', 'targeted', and numerous other adjectives having a participial form, but derived directly from nouns and not from verbs, i. e., those which are known in Grammar as nominal verbs or (तलन्तु).

354. 'Sinks'—Falls into neglect. *Stript*—Part. adj. to *land*.

355. The regular prose order is :—When the land of scholars, and the nurse of arms, stript of all her charms, one sink of level avarice shall lie. *Till time*.—i. e., till the time.

The adverbial clauses *till time may come, when...shall lie*, and [*till*] *scholars...die*, must be taken with each of the predicates *bows, sinks, and weeps*. *When*

Where noble stems transmit the patriot flame,
Where kings have toil'd, and poets wrote for fame,

stript...shall lie is an adjective clause qualifying *time*, when being equivalent to *at which*.

355—60. Till there may come a time when England—the abode of learned men and warriors, where the affection of patriotism is hereditary; where the kings have laboured for the weal of the people and poets have written for a name, shall lose all its attractions and become one general sewer of avarice, and the men of learning that wrote and the warriors that fought, and the monarchs that toiled for the good of the country, shall depart this life, without any mark of distinction being paid them.

356. A familiar quotation.—BARTLETT. 'Note the nature of the genitive. 'The land that has produced scholars and warriors shall become one mass of avarice.' 'Land of scholars' i. e., England, famed for men of learning.

'Nurse of arms'—Who has nurtured men famous in war.

357. *Where.....flame*—An Adjective Sent. to *land* and *nurse*. *Where*=In which.

'Noble stems' i. e., fathers famous as scholars or as warriors transmit their noble qualities to their children.

STEM—There appear to be two distinct words of this form. 1. Connected with A. S. *stema*, Ger. *stamm*, the trunk of a tree, and so 'a stock' in any sense, and metaphorically or otherwise, including 'the stem or cut-water of the ship'; 2. Connected with Ger. *stemmen*, 'to dam', Icel. *stamma*, *stemmi*, 'to stop' any current in motion' (to stem or staunch blood), and so passing, by no very difficult transition, to the sense of swimming against stream. Some consider there is but one origin for both meanings, and that no 2. has come from No. 1 in the sense of 'the cut-water of a ship'. Contrast SPENSER *F. Q.*, B. VI. Canto 10 and with MILTON, *Par. Lost*, B. II. 642. Both words may be referred to the root of Sanskrit *stha*. (स्था) Gr. *histemi*, Lat. *sto*, English, *stand*, *stop*. Here it means branch of a family. 'Patriot flame'—Is used figuratively, meaning *feeling*. In prose we should say *patriotic feeling* 'Patriot'—As an adj., means relating to the love of one's country. Lat. *patria*, one's own country, fatherland.

358. 'And poets wrote'. = And where poets wrote.

WROTE.—It may often seem as if the preterite of strong verbs was used as the past participle; but in fact the pret. seemingly so used is the past part. with its proper ending cut off. Thus the part. *found*, *drunk*, &c., identical in form with the prets. of the verbs to which they belong, are in reality curtailed forms of *founden*, *bounden*, *drunken*, &c. *Broke*, *spoke*, &c., as past parts. are defensible; being merely shortened from *broken*, *spoken*, &c. Of *wrote* the common form of the part. was *written*, as in Chaucer's *Cant. Tales*, 12052:—

"Sche never ceased, as I *writen* fynde,
Of hire prayer"

Writ would be correct enough. With Shakespeare *writ* is the favourite form of the preterite also. So *wrote* in Romance of Partenay, edition Skeat, 6401. So *wrogt*. For the form *wrote* and similar forms, they are probably the result of a false analogy. As *find* makes pret. *found*, part. *found*, *wrote* has been conjugated similarly. Shakes. uses *wrote* in *Ant. Cleop.*, III. V. 2. and *Cymb.* III. V. 2; and also *thou hast fell* (*King Lear*, IV. VI. 54); 'has took' (*Pericles* I. iii. 35). Sterne has 'had rose'; see the Death of Le Feveré in *Tristram Shandy*.

One sink of level avarice shall lie,
And scholars, soldiers, kings, unhonour'd die. 360

Yet think not, thus when Freedom's ills I state,
I mean to flatter kings, or court the great :

359. '*Level avarice*' i. e. uniform avarice, avarice which equally influences all human beings. The word *level* is used here in its metaphorical sense. *Sink* Obj. case govnd. by the prep. 'in' und.

'*One*.'—This word is here equivalent to the same. The word has a similar meaning in the following line from *Comus*,—

"And makes one blot of all the air,"

Also, in the following from *Macbeth*,—

"Making the green one red."

'*One sink*'—A sink is a place provided for dirty water to sink away. The meaning is that the land shall become the receptacle of all the vices arising from national avarice, and that all the people shall be alike brought to a low level as regards learning, bravery, and virtue.

One sink of level avarice forms a complement to the verb *shall lie*. *Unhonoured* forms the complement of *die*.

360. "The poet's poverty is a standing topic of contempt." His writing for bread is an unpardonable offence. Perhaps of all mankind an author in these times is used most hardly. We keep him poor, and yet revile his poverty. Like angry parents who correct their children till they cry, and then correct them for crying, we reproach him for living by his wit, and yet allow him no other means to live."—GOLDSMITH.

Soldiers and kings are not in so much danger of remaining unhonoured as scholars, whose claims are not always so obvious. The soldier is looked upon as a sort of public servant, whose services must be rewarded, whereas the scholar, after conferring real and lasting benefits on mankind, may go to his grave 'unwept, unhonoured, and unsung.'—Our writers of rising merit are generally neglected, while the few of an established reputation are overpaid by luxurious affluence. The young encounter every hardship which generally attends upon aspiring indigence; the old enjoy the vulgar, and perhaps the more prudent, satisfaction of putting riches in competition with fame. Those are often seen to spend their youth in want and obscurity; these are sometimes found to lead an old age of indolence and avarice.

'*Unhonoured die*' = Shall die unhonoured. They shall receive no honour because the people will be too debased to appreciate them. We scarcely need say that the poet's forebodings have not yet been realized in England.—STEVENS & MORRIS.

361. 'In the things I have hitherto written, I have neither allured the vanity of the great by flattery, nor satisfied the malignity of the vulgar by scandal; but have endeavoured to get an honest reputation by liberal pursuits.'—*Pref. to English History*, GOLDSMITH.

When...ills is an adverbial clause attached to *mean*. Before *I mean* insert *that*. *Thus*, adv. modifying *state*. *Freedom* is personified here.

Yet—Is arrestive. 'But think not.' Supply the clause with *though* so as to bring out the connection with what precedes. '*Great*' alludes to the nobility.

361—62. Yet do not imagine, that in declaiming against universal liberty, it is my intention to flatter kings or great men in order to get their favour.

Ye powers of truth, that bid my soul aspire,
 Far from my bosom drive the low desire.
 And thou, fair Freedom taught alike to feel
 The rabble's rage, and tyrant's angry steel ;

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362. *I mean...great*—A noun Sent. to think. Think not that I mean, &c.

The great—This was a favourite phrase about Goldsmith's time, see for instance Hume's *Essay on The Middle Station of Life*, Johnson's *Letter to the Earl of Chesterfield &c.*—The Greeks and Romans used to speak of *the good, the best*, in the same sense.

'*Court the great*'—After this there stood in the first editon,

"Punish the wish ; for inly satisfied
 Above their pomps I hold my ragged pride."

Perhaps these words described too truly the wretched poverty in which a great part of the poet's life had been spent.

363. '*Ye powers of truth, &c.*'—The strong influence which truth has over the mind of man, banishes therefrom all that is untrue ; therefore the poet calls upon the powers of truth to banish from his bosom the low desire which is founded upon untruth, of flattering kings or courting the great. '*Powers of truth*'—The goddesses that are supposed to preside over truth, or the Muses, are invoked here by the poet.—Nom. of Address *Powers*. Abstract for Concrete.

Court—Is akin to *courteous, courtesy*, the immediate root being the French *cour* ; which, again, appears to be the Lat. *cuma*, or rather *curiatio* (Scil. *oomitia*), as is indicated by our English *Court*, and the old form of the French word, which was the same, and also by the Italian *corte* and the Spanish *corte* and *cortes*.

'*Aspire*'—Lat. *ad, to*, and *spiro*, I breathe. Rise high ; soar.

That a relative pron. pl. number, nom. case to *bid*. It agrees with its antecedent *powers*.

Stripped of figurative language, this line means,—May that love for truth that inspires me.

364. '*Low desire*'—The desire to flatter kings or "court the great" which the poet calls '*low*' meaning '*vulgar*.' *Drive*—Imperative.

365. The literature of the last century abounds with apostrophes to Liberty. That theme was the great common-place of the time. Goldsmith has his laugh at it in the *Vicar of Wakefield*, Ch. XIX. See Cowper's *Task*, B. V.

Alike, meaning equally, is an adverb modifying *to feel*.

Fair freedom is too delicate a plant to flourish either with the rabble or with the tyrant. '*Taught alike to feel*'—That sufferest equally from.

365—70. '*And thou fair Freedom ... to secure*':—And thou amiable Freedom (here personified, as a fair and beautiful lady) who dost suffer equally from the violence of the populace and the sword of the despot—which simply means that Freedom is frequently destroyed when it is carried to excess or by its license, as well as by the armies of kings—thou who art but a short-lived flower, (here Freedom is compared to a flower), injured as much by the blighting coldness of the proud as by the fostering warmth of the advocates,—may thy blossoms survive all changes of the fickle weathered Britain. I wish only to stifle them with a view to secure thee more properly. In the last line our poet means to say that he is against unrestrained liberty and that he would that it were set within proper bounds, as liberty so restricted, is more conducive to the general welfare. He then goes on to show how his wish is justified by experience.

Thou transitory flower, alike undone
 By proud contempt, or favour's fostering sun,
 Still may thy blooms the changeful clime endure !
 I only would repress them to secure ; 370
 For just experience tells, in every soil,
 That those that think must govern those that toil ;

*366. **RABBLE**—Lat. *rabulare*, to toil ; make a noise. It. *rabulare*, to prattle. The original sense is a noisy confusion of voices, then a noisy crowd. '*Sword*—For *sword*'—(Metonymy).

'*Tyrant's angry steel*'—The cause of freedom has frequently suffered from the rage of an unreasonable rabble, as well as from the sword or execution axe of tyrannical sovereigns.

367. **TRANSITORY**—Syns. :—*Temporary* characterizes that which is intended to last only for a time, in distinction from that which is permanent. *Transient* that is, passing, or in the act of passing, characterizes what in its nature exists only for the moment ; e. g., a glance is *transient*. *Transitory*, that is apt to pass away, characterizes every thing in the world which is formed only to exist for a time, and then to pass away ; thus our pleasures, and our pains, and our very being, are denominated *transitory*. *Fleeting*, which is derived from the verb to 'fly' and *flight* is but a stronger term to express the same idea as *transitory*. *Flower*.—Refersto *Freedom*. '*Undone*'—Destroyed.

368. '*Fostering sun*'—The genial warmth of the sun that cherishes the flowers. Here, *sun* metaphorically the sun of prosperity.

369. '*Still may, &c.*'—The sense is, 'May the blooms of freedom,' viz., the blessings referred to in line 335, 'endure the injurious influence of 'proud contempt, or favour's fostering sun,' which are alluded to in the expression 'changeful clime.'

370. **REPRESS**—Syns. : To *repress* is simply to keep down or to keep from rising within one's self. To *restrain* is to strain back or down—the former is the general, the latter the specific term. We always *repress* when we *restrain* but not *vice versa*. *Repress* is used mostly for pressing down, so as to keep that inward which wants to make its appearance ; a person is said to *repress* his feelings when he does not give them vent either by his words or actions ; he is said to *restrain* his feelings when he never lets them rise beyond a certain pitch. To *suppress* is to keep under or to keep from appearing in public ; this word may be employed for that which is external.

'*Repress them*'—Keep them in check. Supply *them* after *secure*.

'I only would repress...to secure :—To secure the advantages derived from freedom, the poet would have them moderate on this principle that moderation calls forth to endure long, and a life of violent exertion to last for a short time.

371-72 'For just experience tells...toil ;'—For we find from personal observations that in every country those who derive subsistence by contributing to the intellectual enjoyment of the people, gain an ascendancy over those who live by simple labour i. e., politicians and statesmen must govern the labouring class of the population of a country.

A familiar quotation.—BARTLETT.

371. *Just*—True. '*Soil*'—Fr. *sol*, Lat. *solum*, ground, sole of the foot. '*Every soil*' i. e., in every country where the 'transitory flower, Freedom, grows at all. '*Tells*'—Teaches.

And all that Freedom's highest aims can reach
Is but to lay proportioned loads on each.
Hence, should one order disproportioned grow, 375
Its double weight must ruin all below..

(*'Is but to lay'*)—The nom. of '*is*' is *all*.

372. Byron has a similar line:—

"The many still must labour for the one."

—*Corsair*, C. I. St 2.

The occurrence of three *thats* in this line is inelegant, but the three are found in all the best editions, except, Mr. Murray's which reads '*who*' for the second '*that*.' The rel. is in both instances restrictive, '*that*' is therefore correct, and the conj. is, of course, indispensable.

"Those that think, &c"—Reason teaches this too, but the argument drawn from experience is even greater. Those who toil at manual labour have as a rule, neither the time nor the learning requisite for the study of political or social economy.

373-74. The Poet has before spoken of repressing the advantages derived from freedom in order to secure them. Here he says in short that repression should be felt alike by all. The lords should be equally laid on, that is the poor man, for instance should not be taxed more than the rich man, and that the rich should not be allowed to enjoy the advantages which are denied to the poor man.

This is also political justice, thus Godwin:—

"Every man is entitled, so far as the general stock will suffice, not only to the means of being but of well being. It is unjust, if one man labour to the destruction of his health that another may abound in luxuries; it is unjust if one man be deprived of leisure, to cultivate his rational powers, while another man contributes not a single effort to add to the general stock. The faculties of one man, are like the faculties of another. Justice directs that each, unless, perhaps, be employed more beneficially to the public, should contribute to the cultivation of the common harvest, of which each consumes a share."

373. The greatest blessing which it is in the power of a free Government to give, is to impose equally upon every class, such restraints as must be borne by those who live together in society. The chief of the burdens referred to is the taxes required to support the government.

To lay.....on each forms the complement of the verb of incomplete predication is.

375. 'Hence if one order were to become too numerous and powerful, it would ruin all below.' For instance, the priestly order may, as has frequently been the case, become too numerous and deprive the others of many of their privileges. Of the state of matters in this country where the sacerdotal order has got the lion's share of everything.—MACMILLAN.

375. Hear the Vicar on Monarchy. *Vicar of Wakefield*, Chap XIX.

'Hence'—This word does not introduce a consequence following from a foregoing cause, but the reason for the preceding statement. Freedom's highest aim is to apportion equally burdens to each. Why? for, if any order grow disproportioned (and thus increase the burden of the ranks beneath it) those below it will be ruined. For would have been a better word than *hence* here. The following is a simple example of the double use of *hence*;

'It has rained; hence the ground is wet (consequence.)'

O then how blind to all that truth requires,
 Who think it freedom when a part aspires !
 Calm is my soul, nor apt to rise in arms,
 Except when fast approaching danger warns ; 380

"The ground is wet : 'hence it has rained (cause).'"

'One order disproportioned &c.' i. e., if the order or class of thinkers should be too numerous and powerful, it would oppress and ruin the toiling class, and *vice versa*.

375—76. For this reason if one section of the community, say, either the aristocracy or the democracy be exempted from contributing to the cultivation of the common harvest, the burden falls necessarily double on the other.

376. 'Double'—Increased.

377. *Then*—Conj. introducing an inference from what has been stated. Such being the case, under these circumstances.

'Blind'—Ignorant : and qualifies *they* understood 'how blind are they who think, &c.'

377—78. Alas how utterly ignorant are they of the requisitions of truth, who imagine it to be freedom, when only a part of the community rises.

In these lines our author advocates equality as most suitable to human nature and calculated to augment the power of the state. In this respect, he has been preceded by Hume and his fellow-thinkers.

378. 'A part'—The poet is here censuring those who think that freedom means the elevation of the 'toilers' to more than their fair share of power and influence in the country. 'Part'—One order or section of a community, either the aristocracy or the democracy. ASPIRE—Lat. *aspiro*, from *ad* and *spiro*, I breathe. Lit. breathe into; aims at high power. Rises, soars, so Waller writes :—

'My own breath still foment the fire,
 Which flames as high as fancy can aspire.'

'It'—Refers to the clause, 'when a part aspires.'

Before *who* supply *are they*. Freedom may be regarded as the complement of *think*. The clause *when a part aspires* is in reality the explanation of what is meant by it and does not denote the time at which the act of thinking spoken of takes place. The clause must therefore be treated as being an attributive adjunct to it.—MASON.

379—80. My soul is never perturbed and I am never inclined to draw the sword, except when any danger threatens the state.

379. *Calm is my soul*—Observe the order of construction is inverted. 'Not apt' = and not apt. 'To rise in arms'.—To give way to strong feelings.—An Adv. Adjunct to *apt*.

380. This line is the objective after 'except.'

Read carefully the history of England about the time of the accession of George III. and illustrate this paragraph.

380. 'Warns,' excites, it understood, ref. to 'soul.' Earlier editions have 'warns.' 'Arms' and 'warns' must certainly be considered as defective rhymes to southern ears, though in many parts of the north of England these two words, according to the pronunciation of the people, would form a perfect one;

When...warns may be taken as an adjective clause qualifying the time understood, which will then be governed by the preposition *except*, and *except* the

But when contending chiefs blockade the throne,
Contracting regal power to stretch their own,
When I behold a factious band agree
To call it freedom when themselves are free ;

time &c., will form an Adv. Adjunct to the negative adverb *not*, which it qualifies and limits.—MASON.

381—82. This staunch Tory notion is also expressed in the *Citizen of the World*, Chinaman's notion of *English Liberty*. Compare also the Preface to Goldsmith's *History of England*.

"It is not yet decided in politics whether the diminution of kingly power in England tends to increase the happiness or freedom of the people. For my own part, from seeing the bad effects of the tyranny of the great in those republican States that pretend to be free, I can not help wishing that our monarchs may still be allowed to enjoy the power of controlling the encroachments of the great at home".

381. But when contending leaders assail the throne, curtailing the power of the sovereign with a view to extend their own, my heart swells with indignation, fear, &c., 'Contending chiefs'—The leaders of the Whig and Tory parties struggling hard for the superiority of their respective parties

'Blockade the throne'—Is said figuratively that is to force or compel the king by hard pressure to surrender certain privileges to the people. THRONE—Lat. *thronus*, Gr. *thronos*. Figure Metonymy is used here,—the container for the thing contained, king.

When...home ;—We get here a succession of adv. clauses, qualifying successively the predicates *start*, *tear*, and *bare*.

383—84. "As the Roman Senators, by slow and imperceptible degrees, became masters of the people, yet still flattered them with a show of freedom, while themselves only were free, so is it possible for a body of men, while they stand up for privileges, to grow into an exuberance of power themselves, and the public become actually dependent, while some of its individuals only govern."—*Cit. of the World*.

383. BAND—From the verb to bind ; hence *bond*, *bound*, *hunch*, *bundle* and *bent*, (a kind of grass used for binding). 'Factious band'—A number of persons banded together for the personal interests of its members and leaders as opposed to those of the state.

384. It—In app. to *when themselves are free*.

'Themselves'—They alone. Supply *they* before *themselves*. The compounds of *self* are very irregular. In *myself*, *thyself*, *yourself*, *ourselves*, *yourselves*, *self* is a common substantive compounded with an adj. *my*, *thy*, *our*, *your*, which may also be considered as possessive pronouns. In *himself*, *themselves*, when in the objective case, the noun *self*, *selves* is in apposition to *him*, *them*. When used in the nom. case, however, *he himself*, *they themselves*, there is no apposition between *him* and *self*, *them* and *selves*, but *himself* and *themselves* must be considered as simple words compounded. *Herself* is ambiguous, since *her* is both possessive and objective case. *Itself* is ambiguous, since the 's' maybe a part either of *its* or of *self*. The irregularities and inconsistencies of this word are as old as the English language. All the forms are used for the purpose of emphasis.

385. Note the ellipsis :—'When I behold each dissolute judge draw new penal statutes, laws grind the poor and rich men &c.'

'Wanton judge'—That is, one capriciously following his own whims or inclinations, instead of studying to do justice.

Each wanton judge new penal statutes draw, 385
 Laws grind the poor, and rich men rule the law ;
 The wealth of climes, where savage nations roam
 Pillag'd from slaves to purchase slaves at home ;

'Penal statutes'.—Laws made by Parliament, for the breach of which a penalty or punishment is enforced. 'Draw'—Draw up, propose, prepare a draft of.—Inf. mood.

In the *Vicar of Wakefield*, Goldsmith says ?—"The work of eradicating crimes is not by making punishments familiar, but formidable".

385—86. Comp. *Cit. of World* :—

Numerous penal laws grind every rank of the people, and chiefly those least able to resist oppression—the poor.

WANTON—Properly uneducated, ill-brought up, then unrestrained, indulging the natural appetites, derived from the negative particle *wan* and the participle *togen*, *getoan* (O. E. *towen*, *itowen*), of the A.S. verb *teon*, to draw, to lead. Here capricious, vicious.

'Laws grind...men rule'—The government here is the same as in the line above. 'Grind'.—Oppress.

Before law and before rich supply when I behold.

'Rule the law'—That is, they manage to get the law altered, or construed to suit themselves.

STATUTES—Der. Lat. *status*, standing, posture, gives rise to *statuo*, to set, place, establish. Hence *constitute*, *institute*. Laws enacted by legislature.

386. A familiar quotation—BARTLETT. Comp. The *Vicar of Wakefield*, Ch. XIX.

'What they may then expect, may be seen by turning our eyes to Holland, Genoa, or Venice, where the laws govern the poor, and the rich govern the laws.'

387. The same ellipsis as in 385 must be supplied here.

SAVAGE—Dean Trench remarks that this is one of the group of words that has sustained loss by phonetic spelling. "Of those sufficiently acquainted with Latin, it would be curious to know how many have seen '*silva*' (a wood) in '*savage*', since it has been so written, and not '*salva*', as of old ? or have been reminded of the hindrances to civilized and human society which the indomitable forest, more perhaps than any other obstacle, presents". Wedgwood derives it from Fr. *sauvage*, It. *selvatico*, *selvaggio*, *salvaggio* (Lat. *syvaticus*) *savage*, wild, untamed, forest-bred.

'The wealth of climes'—The poet here refers to the wealth obtained from the English colonies and chiefly, perhaps, from India,

Where...roam is an adjective clause qualifying *climes*.

388. At the time when Goldsmith wrote, "the personal liberty of the Englishman, though cherished as a theory, was subject to grievous infringements, and was almost daily violated. There were regular bands of kidnappers employed in London and all the large towns of the kingdom, to seize men for the East India Company's service. And when the men were not wanted for India, they were shipped off to the planters in the American colonies. Rewards were then offered as lately in the Slave States of America for recovering and securing fugitive Slaves, and for conveying them down to certain specified ships in the river." But a shameful state of matters no longer exists in

Fear, pity, justice, indignation start,
 Tear off reserve, and bare my swelling heart ; 390
 Till half a patriot, half a coward grown,
 I fly from petty tyrants to the throne.

Britain, and even Cowper's language is not too strong now. See the *Task*, Book, II lls. 29-47.

Pillaged.—Fr. *pillier*, to rob. The verb to "peel" was formerly used in the sense to *extort, strip, rob*, and also, where we now use *peel* for picking off the husk or outer coat of fruit or the like.

389 This is the principal clause, the preceding clauses, from lls 381 to 388 being all subordinate

'*Start*'—Rise in my mind. *Fear, pity, justice, indignation* are nouns to *start*, *tear* and *bare*

390. '*Tear off reserve*.' Observe the idiom. Reserve, or a modest concealing of one's thoughts, is here compared to a curtain or veil that hides the true state of the feelings. The indignation felt by the poet causes him to break through natural reserve and declare his real feelings.—M. J. Ed.

'*Bare*'—Here verb to lay open. See its different parts of speech with their meanings. This word was originally merely an adjective but has also taken the verbal meaning in the same way as *clear, light, black*, and other adjectives have done. '*Swedling*' *heart*.—Heart excited with the emotions named above. Here *swelling* is used metaphorically.

Before *tear*, and also before *bare*, repeat *but when contending indignation*.

381-92. But when I see chiefs at war with each other, flocking round the throne anxious to increase their own power by curtailment of the privileges of their sovereign. When I see party-men united by resolve to call that time *free*, when in fact they themselves are so; when I see each immoral judge severally exact laws for the punishment of crime, when I see the laws again, that should be designed as a protection for the poor and weak against the oppression of the rich and powerful, only giving the rich a greater advantage over them. (See Goldsmith's remarks on Penal Laws.) When I see the rites of barbarians wrested from their enslaved inhabitants to buy slaves at home; then it is that fear, sympathising humanity, a sense of justice and a generous indignation for the wrongs of the injured weak, all rise within me, and rending the shroud of reserve with which I had hitherto enwrapped my feelings, lays open my heart, big with these contending passions,—until becoming half a patriot and half a coward, I have the petty oppressors to seek protection of the sovereign the fountain head of power and justice.

391-92. The cons. is:—'Till I, grown half a patriot, half a coward, fly from &c.' The meaning is:—Till I, impelled by the mingled feelings of patriotism and fear of the evils threatening the land, appeal to the Sovereign to protect it against the injuries which petty tyrants inflict upon it.'

391 These are precisely the views enunciated by the Vicar, see Ch. XIX. of the *Vicar of Wakefield*. '*Half*'—This word is pronounced *haf* but Irishmen pronounce it *haf*. It is frequently used as an adverb. 'Becoming *partly* a patriot, &c.' *Patriot*.—In app. to '*I*'

COWARD.—"There is no doubt that the word comes from It. *coda*, but the precise course of the metaphor has been much disputed. It appears to me certain that the sense of timidity is taken from the figure of a hare, which was familiarly termed *coward*, the bobtailed. The timidity of the hare is proverbial. Hence a man who turns tail with fear."—WEDGWOOD.

THE POOR ARE DRIVEN FROM THEIR HOMES.

Yes, Brother, curse with me that baleful hour
 When first ambition struck at regal power ;
 And thus polluting honour in its source, 395
 Gave wealth to sway the mind with double force.

The termination *ard* in *coward* &c., had originally an intensive force, as in *sweet-hard* (corrupted into *sweetheart*). It appears in some person-names as *Leonard*, *Bernard*, *Everard*. It seems to have been very commonly appended to nouns of a contemptuous and depreciatory meaning. Most of the words ending in it that now survive are of this sort. Other examples are *drunkard*, *braggart*, *laggard*, *bastard*, *sluggard*, *dotard* &c.—Trench mentions others now obsolete. (*English Past and Present*.)

Till . . . thence—This adverbial clause must be taken with each of the predicates *start*, *tear* and *bare*.

392. 'I fly to the king for protection from the tyranny of the great.'

TYRANTS—A tyrant (Lat. *tyrannus*), formerly meant any despot or ruler who governed by his own arbitrary will, without senate or parliament. In this sense, the ancient sovereigns of Syracuse were called tyrants. Now, however, the term is applied to any one who acts in a cruel and oppressive manner.

Throne, for the Sovereign who sits on the throne, by Metonymy.

THE POOR ARE DRIVEN FROM THEIR HOMES.

393. *Brother*—The poet alludes to his own brother the Rev. Henry Goldsmith.

BALEFUL—Full of bale, i. e., grief, sorrow, trouble. *Bane* full of bane, (which is in its proper sense the bane of a poisonous plant), A. S. *bana*, murderer. The noun *bale*, now gone out of use, was employed by Spenser.

'She look't about, and seeing one in mayle,'

Armed to point, sought backe to turne again ;

For light she hated as the deadly *bale*.'

—*Faerie Queen*, I. i. 16.

393—96. 'Aye, my brother, do thou also join thy voice with me in declaiming against that evil hour, which witnessed the first efforts of ambition to curtail the privilege of its sovereign; that hour, when the very source of honour was polluted, and the wealthy allowed to exercise a two-fold authority over the poor, one by means of their riches and the other by the help of their new accession of power.'

392. 'When first ambitious men assailed the power of the sovereign, and thus gave wealth far more influence over individual minds by polluting honour in its source.'

This is an Adj. Sent. to *hour*. *When* = In which.

'*Struck at*'—Attacked, aimed to destroy. The nobles have always been the greatest enemies to monarchical power. English History presents numerous instances of this.

394—95. Our author is perhaps thinking of Oliver Cromwell in these lines.

395. '*Honour in its source*'—According to Tory principles, a king is the fountain or source of all earthly power, therefore his honour is to be considered sacred and inviolable. Lord Bacon calls a king, 'a mortal god on earth.' 'All degrees of nobility and honour are derived from the king, as their fountain.'—BLACKSTONE, *Commentaries*.

Have we not seen, round Britain's peopled shore,
Her useful sons exchanged for useless ore ?
Seen all her triumphs but destruction haste,
Like flaring tapers brightening as they waste ? 400

'Polluting honour in its source'—Cromwell for instance was ambitious for his country's good, but when he found he succeeded in effecting that good, and when he found himself possessed of the whole power of the state he turned his high position to the advancement of his own interest and ambition, and from that moment to do good to his country which had been founded upon honour was polluted.

396. 'Sway.' Sway, swing, and swagger, are probably all of the same stock with 'weigh', and also with 'wave'. 'Double'—Increased.

'Gave wealth' i. e. gave to wealth the power to influence the mind with double force.

[To] wealth is in the adverbial relation to gave, of which to sway, &c., is the object.

397. The poet wrote this in 1764, and even some years after that date, it was not unusual to see men exchanged for money in Britain. In 1769 the following advertisement appeared in the *Public Advertiser*. 'To Be Sold, a black girl, the property of J B —, eleven years of age, who is tolerably handy, works at her needle tolerably and speaks English perfectly well; is of an excellent temper, and willing disposition. Inquire of Mr. Owen, at the Angel Inn, behind St. Clement's Church in the Strand'. 'No shame was then felt at the open recognition of slavery.'—*Self Help*.

397—98. Have we not observed the inhabitants of Britain, to be sent away,—especially from the countries bordering the sea, to work at the mines in foreign countries; inhabitants, that would have served to sinew the state in times of danger.

398. 'Useless ore'.—The poet does not mean 'absolutely useless' but *useless* in comparison with man, for whom it was given in exchange as an equivalent. 'Useless'—Producing no good end. Observe the antithesis between *useful sons* and *useless ore*. It is hard to say what the poet alludes to in this line, unless to emigration; but to this, the latter part of the line does not seem quite applicable. 'Ore' used for 'money.' An example of Metonymy.

Ore is properly metal in its impure state mixed with earthy matters, from which it is purified by smelting. In the *Deserted Village* (269),

'Proud swells the tide with loads of freighted ore,'

the word stands for manufactured iron.

399—400. Note the ellipsis. 'Have we not seen even her successes hastening her ruin, like flaring tapers that become brighter as they consume?' These triumphs were gained on wrong principles and not unfrequently by unjust means, and therefore they could not but tend to her ruin.

399. TRIUMPHS.—Lat. *triumphus*, Gr. *triumphos*, public shows or exhibitions, such as masques, pageants, processions. Lord Bacon describing the parts of a palace, says of the different sides. 'The one for feasts and triumphs and the other for dwelling.'—Nares.

See Bacon's *Essay on Masques and Triumphs*; and *Samson Agonistes*, 1312.

Haste is here used for hasten. Like with its adjuncts, qualifies triumphs.

'But' = Only. [Seen that the victories gained by England only hasten its own destruction by depriving it of its people (as soldiers), the source of its greatness.]

Seen opulence, her grandeur to maintain,
 Lead stern depopulation in her train,
 And over fields where scattered hamlets rose,
 In barren solitary pomp repose ?

400. '*Like flaring tapers, &c.*' i. e., like flickering candles, whose wax or tallow wastes away by reason of the unsteady flame, but which give out, in consequence, a brighter light.—STEVENS and MORRIS.

401—404. = Have we not seen the wealthy, in order to maintain their grandeur and raise ponderous edifices on their site for the sake of idle ostentation that would not find a single spectator out of their train, depopulate whole districts, so that places that were once covered with hamlets became a solitary waste, and drive away the poor peasants from their cottages ? 'The poet refers to what was common in former days. It was not unusual with proprietors to convert two or three, or even more, small farms into one large farm, so that it became necessary for the small farmers to leave the country. Thus it frequently happened that men were turned out from land which they and their ancestors had occupied for ages ; and sometimes they were ejected to make room for game.'

The last two lines have been used in the *Deserted Village*, with a little alteration.

'Along the lawn where scattered hamlet rose,
 Unwieldy wealth and cumbrous pomp repose.'

401—402. The sense is :—' Have we not seen opulence, to maintain her grandeur, lead stern depopulation in her train ?'

401. '*Opulence*'—Der. Lat. *opes*, wealth, abundance. Here abstract for concrete. Wealth. *To maintain* ..grandeur forms an adverbial adjunct to *lead*.

401.—412. In this portion of the poem may be traced the germ of the *Deserted Village*.

402. '*Depopulation*'—The act or process of unpeopling a place, depriving it of inhabitants. The Latin prefix *de* generally reverses the meaning of the word, or root to which it is attached. The Lat. words *popular*, and *depopular*, both mean to lay waste, to unpeople a country. Here, as in the *Deserted Village*, the poet maintains that the increase of wealth in a country causes it to be deserted by its poorer inhabitants.

TRAIN—This word is derived from the Latin *traho*, to draw, through the French *trainer*. The train of robe is that part of it which is drawn along the ground. A train of railway carriages is so called, because it is drawn along by the engine. A train of gunpowder consists of gunpowder drawn out in a line. Train oil is so called, because drawn from the fat of whales. Train in the text means a long drawn line of followers or attendants. For the meaning of the passage, Cf.

—'Trade's unfeeling train
 Usurp the land, and dispossess the swain.'

Deserted Village, 63-64.

The poet refers to what he considered 'the evils of emigration to America. Australia had been discovered, but was not colonised at this time. Laws have sometimes been passed to prevent emigration, but it has so many advantages, and in prosperous times, population increases so rapidly, and thus fills up the vacuum again, that these laws have soon been repealed.

403. HAMLET—It is derived from O. E. *ham*, an abode, and *let*, meaning little. So *circlet*, a little circle, *ringlet*, a little ring. *Ham* is seen in *Buckingham*,

Have we not seen, at pleasure's lordly call, 405
 The smiling long-frequented village fall ?
 Beheld the duteous son, the sire decay'd,
 The modest matron, and the blushing maid,
 Forc'd from their homes, a melancholy train,
 To traverse climes beyond the western main ; 410
 Where wild Oswego spreads her swamps around,
 And Niagara stuns with thund'ring sound ?

Oakham, &c. A hamlet is generally distinguished from a village by having no parish church, and is usually an outlying portion of a parish.

404. '*Solitary pomp*'—It was '*solitary*' because these fields were now occupied by one, the wealthy man having got all into his own possession.

'And desolation saddens all thy green :
 One only master grasps the whole domain,
 And half a village stints thy smiling plain'

Deserted Village, 38-40.

405. '*Pleasure's lordly call*'—The arbitrary will or pleasure of one man.

406. '*Smiling*'—Prosperous, happy. '*Long-frequented*' i. e., well peopled for a long time. '*Frequented*' is derived from a Lat. word *frequens*, meaning crowded, full of people.

405—406. The poet in an interrogative form of speech, affirms that in the same way happy villages that have long been inhabited, have been depopulated to please some rich man.

407. The ellipsis must be supplied.—'*Have we not beheld the duteous son, &c. ?*' It should be observed that this form of interrogation always expects the answer *Yes*, and not *Not*. The emphasis lies on the elliptical words. *Sire*—Nom. absolute. '*Decayed*'—Worn out with years.

408. '*Matron*'—A mother, any married woman. Lat. *mater*, a mother; *matrona*, a married woman.

409. *Train*—In app. to *son*, *matron* and *maid*. See further notes on this word in *The Deserted Village*. They were '*melancholy*', because they were leaving their native land, to go to a country of which they knew little or nothing.

A familiar quotation—BARTLETT.

"Downward they move a melancholy band,
 Pass from the shore, and darken all the strand,"

—*Deserted Village*.

"And took a long farewell, and wish'd in vain.
 For seats like these beyond the western main."

—*Deserted Village*.

410. '*Western main*'—The Atlantic Ocean. The poet alludes to the emigration to America. Cf. line 402. *Main* is an O. E. word, meaning power, strength ; hence its applicability to the ocean. '*Main*' is also an adj. meaning principal, chief, strong, containing the chief part, and as applied to the sea may mean the *principal* sea, the ocean generally. So we have *main-guard*, *main-spring*, *main-mast*, *main-sail*, *main stay*, *main land*, i. e., the principal land, the continent generally.

411. *OSWEGO*. This river runs between Lakes Oneida and Ontario, and flows through the state of New York in the United States into Lake Ontario. That portion of the state of New York, in which we find the Oswego, is generally

Even now, perhaps, as there some pilgrim strays
Through tangled forests, and through dangerous ways,
Where beasts with man divided empire claim, 415
And the brown Indian marks with murderous aim ;

level, and contains numerous small lakes, which discharge their waters into Lake Ontario, either directly or indirectly through the Seneca and Oswego rivers.

Comp. :—

"Oh ! let me fly a land that spurs the brave,
Oswego's dreary shores shall be my grave."

—GOLDSMITH'S *Threnodia Augustalis*.

It is here called '*wild*' probably on account of its violent motion.

'*Wild*,' which, however, applies rather to the country than to the river.
Cf. "*Wild Attama*," *Deserted Village*, l. 344, where *wild* is used in the same sense.

412. NIAGARA.—The falls of Niagara, which occur in a river of the same name, are about twenty-two miles below Lake Erie and fourteen miles above Lake Ontario. The mighty violence of water which is the outlet of the great lakes, Superior, Michigan, Huron, and Erie, is here precipitated over a sledge of rocks one hundred and sixty feet in height, forming the grandest and most stupendous cataract in the World. The tremendous roar of the waters can sometimes be heard at a distance of forty miles, and the vapour, which continually rises in clouds from below, can be seen at a distance of seventy miles. It is said that the thunder of Niagara may be heard for twenty miles. The most remarkable of the cataracts of this river as referred to by our poet, is called the Great or Horse-shoe Fall, from its resemblance to the shape of a horse-shoe.

Note the position of the accent on this word.

413—18. • Compare these with lines 348-58 of *The Deserted Village*.

413. *Even now, perhaps*.—To be connected with 'the pensive exile casts a long look &c.' *There*—Refers to America—'climes beyond the western main.'

PILGRIM.—It. *pelegrino*, Lat. *peregrinus*, a foreigner, from *peregr*, one who is gone into the country, who is without the city, from *per* and *ager*, field—*peregre*, abroad. The '*p*' and the '*n*' in *peregrinus* were changed respectively into '*t*' and '*m*' for the sake of euphony. Thus *peregrinus* would become *pelegrino*, which for euphony, was changed in English into '*pilgrim*.' The word is ultimately of Latin origin, though it has undergone so many changes that the root can hardly be recognized.

414. '*Tangled forests*'—Comp. '*matted woods*' in *Des. Vill.* '*Tangled*'—Probably allied to the Gothic *tagl*, hair. Cf. *Tuſi*.

'*Dangerous ways*'—Ways or roads such as are attended with great dangers from ferocious animals, poisonous snakes, "and savage men more murderous still than they."

415. '*Divided empire*'—Empire or kingdom equally divided between ferocious wild animals and men.

Comp., *The Animated Nature* of the author with this verse:—"Where man in his savage state owns inferior strength, and the beasts claim divided dominion."

'*Divided empire claim*'—Man is commonly called the lord of creation, for, just after he was created, God gave him dominion over all living things. But when the *Traveller* was written, the wilds of North America were so thinly peopled that it might be fairly said that beasts contested the supremacy of the land with man.—M. J. Ed.

There, while above the giddy tempest flies,
And all around distressful yells arise,
The pensive exile, bending with his woe,
To stop too fearful, and too faint to go,

420

416. *Brown*—Ger. *braun*, Old Norse, *brun*, It. *bruno*, Fr. *brun*, perhaps burnt colour, the colour of things burnt, from Goth. *brinnap*, Ger. *brennan*, to burn. Here the *Indian* is called *brown* on account of the colour of his skin. The *Indian* here referred to is the American Indian or more strictly the people of West Indies, the aboriginal nation of the New World.

"When Columbus landed at Cnt Island, he thought that he had landed on one of the Indian islands and in this sense, gave the natives the name of Indians."—Dr. BREWER'S *Dicty. of Phrase and Fable*.

These Indians take such good aim in shooting that they seldom miss the marks. Hence '*murderous aim*.'

'*Murderous aim*'—'Murderous' not only implies an intention to murder, but also indicates the fatal certainty of the aim. Hence it nearly corresponds to *fatal*, *deadly*, *destructive*. So we speak of a '*murderous fire*' being kept up by soldiers against an enemy.—M. J. Ed.

417. *GIDDY*—Unsteady, on the verge of falling. Here *whirling*. Der. Norse *gidda*, to shake, to tremble. From the notion of rapid reciprocating action represented by the parallel forms *gib*, *gid*, and *gig*. With "*giddy tempest*," compare '*mad tornado*' in *Des. Vill*.

While...flies and [*while*] *all...arise*, are adverbial clauses qualifying *casts* and *bids*.

418. These yells arise because the Indian has hit the mark. There is nothing that these Indians like better than the scalp of a white man, which with them is considered a trophy of victory.

'*Distressful yells*,' i. e., the yells of the 'brown Indian' which fill the poor emigrant, 'the pensive exile,' with terror and distress. *Yell* is an *Onomatopœia*, i. e., a word imitating the sound it expresses. Cf. *Rattle*, *clash*, *rumble*.

419. '*Pensive*'—Lat. *pendo*, *pensum*, to weigh. It conveys an idea of sadness as well as thoughtfulness. Cf :—

'Anxious care the pensive nymph oppressed.'—POPE.

'*Bending with his woe*'—(*woe* usually spelt so, sometimes *wo*), bending on account of it i. e., with head bent down, as one in sad thought.

420. The order is :—'Too fearful to stop, and too faint to go on.' Mark the force of *too* in this line, it is not *very* as is generally the case, *more than enough* is implied in this place.

Johnson wrote this and the concluding eight lines except the last couplet but one. But this line is far from being harmonious, for the same sound recurs four times in the compass of nine words. Sir Egerton Brydges has mentioned a forgotten poem of Blackmore, called *The Nature of Man*, in three books, 1711, 8vo., in which the second book is filled with topics similar to those of Goldsmith in *The Traveller*—the couplet most resembling the style of our poet from the passage quoted by Sir Egerton, seems to be, speaking of the French,

"Still in extremes their passions they employ,
Abject their grief, and insolent their joy."—REV. J. MITFORD.

Notice the Alliteration in this line.

Casts a long look where England's glories shine,
And bids his bosom sympathize with mine.

HAPPINESS IS IN THE MIND.

Vain, very vain, my weary search to find
That bliss which only centres in the mind :
Why have I stray'd from pleasure and repose, 425
To seek a good each government bestows ?

421. He has not forgotten his native land, even though he had received harsh treatment in it, and therefore he casts a lingering look in the direction in which it lies. '*Glories*'—*Glory* is never employed now in the sense of *vain-glory* nor *glorious* in that of *vain-glorious*, as once they often were. '*England's glories*'—*Of*. lines 316—334. '*Casts a long look*,' i. e., mentally, of course.

Before where supply *to the place*, or *to the quarter*; *where...shine* will then be an adjective clause qualifying the noun understood.—MASON.

422. The Traveller had wandered as well as 'the pensive exile,' and therefore they could enter into sympathy with each other.

'*Bosom sympathize with mine*'—He agrees with the opinion expressed in the concluding lines, viz., that man's happiness depends upon himself. *Sympathize* is here in the inf. mood.

Before bids we must repeat *o'en now...to go*.

HAPPINESS IS IN THE MIND.

422—23. This couplet is a familiar quotation.

Our happiness depends not on political institutions, but rather on our own temper and state of mind, and all our efforts after the search of real happiness have proved quite ineffectual, for happiness has its seat only in the mind. Such is our author's conclusion.

423. Observe the use of Alliteration in this line. '*Very vain*.'—Quite useless. Before my supply has been.

423, &c.—"Though it is probable that few of Goldsmith's readers will be convinced, even from the instances he has himself produced, that the happiness of mankind is everywhere equal; yet all will feel the force of the truly philosophical sentiment which concludes the piece,—that man's chief bliss is ever seated in his mind, and that a small part of real felicity consists in what human governments can either bestow or withhold."—ATKIN.

424. The position of *only* in line 424 is peculiar. The sense requires it after *centres*, for it modifies the phrase *in the mind*. 'That bliss which centres in the mind, and nowhere else.' Supply *is* after *very vain*. '*Centres*'—Exists. To *centre* is literally to gather round or tend towards a point as a centre.

'Which only centres, &c.' i. e., which is only to be found in the mind. *Of*.—

'Our hopes must centre in ourselves alone.'—DRYDEN.

425. '*From pleasure and repose*.'—That is, of my own home. The meaning of lines 425-26 is—Why have I left the quiet comfort of my own home to seek for happiness, which I might have found at home as well as in any other country.

426. The poet seems to think that governments have little or nothing to do with the happiness of men in this world. But a government under which

- In every government, though terrors reign,
 Though tyrant kings, or tyrant laws restrain,
 * How small, of all that human hearts endure,
 * That part which laws or kings can cause or cure. 430

freedom is enjoyed, is more likely to confer real happiness on its subjects than a system of tyranny.

A good Government, a state, commonwealth or system of ruling. So we speak of the 'Government of Europe.' *Government*—Metonymy for *country*. Before each supply which.

427. '*In every &c.*'—"Every mind seems capable of entertaining a certain amount of happiness; which no constitutions can increase, no circumstances alter, and entirely independent on Fortune."—*Cit. of the World*.

'*Terrors reign.*'—Had Goldsmith lived till the period of the great French Revolution in 1789, he would have seen such a Reign, of Terror as he had never witnessed before. Supply *may* before *reign*.

427—32. In every government there are atrocities and though cruel kings or cruel laws govern the people, yet of all the evils that fall to the lot of man, how trivial are those which kings or laws can produce or remedy! In whatever place we may be cast, we can render or find for ourselves happiness, notwithstanding these.

428. '*Tyrant kings*'—Are kings that make their own will their law. '*Tyrant laws*'—Laws enacted by tyrants, and therefore laws that are oppressive.

TYRANT—"Tyrant with the Greeks had a much deeper sense than it has in our modern use. The difference between a king and tyrant was far more profoundly apprehended by them than by us. A tyrant was not a bad king who abused the advantages of a rightful position to purposes of oppression, but it was the essence of the tyrant that he attained dominion through a violation of the laws and liberties of the state, and such an one, with whatever moderation he might afterwards exercise his rule, would not less retain the name. Thus the mild and bounteous Pisistratus was, and was called, tyrant of Athens, while the 'Nero of the North' would not have been esteemed such in their eyes. In the hateful secondary sense (which the word acquired, and which is felt still more strongly by us, the moral conviction, justified by all experience, spake out, that what was got by fraud and violence would only by the same methods be retained; that the 'tyrant' in the earlier Greek sense of the word, dogged as he would be by suspicion, fear and an evil conscience, must also by a sure law become a 'tyrant' in the latter, which is that in which alone we employ the word."—TRENCH.

The construction of the sent. is :—'Though tyrant kings or tyrant laws *may* restrain.

429. *How*—Simply intensive. "That portion of human suffering which kings or laws can cause or cure, is very small."

429—30. "Dr. Johnson's calm and settled opinion seems to have been that forms of government have little or no influence on the happiness of society. This opinion, erroneous as it is, ought at least to have preserved him from all intemperance on political questions. These lines apparently express his deliberate judgment on this subject; and yet he could not help pouring forth 'torrents of raving abuse' against the Long Parliament and the American Congress. But if the difference between two forms of government be not worth half a guinea, it is not easy to see how Whiggism can be viler than Toryism, or how the Crown can have too little power. If the happiness of individuals

- * Still to ourselves in every place consign'd,
- * Our own felicity we make or find :
- * With secret course, which no loud storms annoy,
- * Glides the smooth current of domestic joy.

The lifted axe, the agonizing wheel, 435
 Luke's* Iron crown, and Damien's bed of steel,

is not affected by political abuses, zeal for liberty is doubtless ridiculous. But zeal for monarchy must be equally so. No person could have been more quick-sighted than Johnson to such a contradiction as this in the logic of an antagonist."—MACAULAY.

430. Supply is before *that part*. Of...endure is an attributive adjunct of *part*.

The poet means that the sufferings of the human heart are produced almost entirely by causes with which kings and laws have nothing to do, and can not remedy ; such, for instance, as ingratitude of children, sickness, bereavement, death. &c.

431. *Consign'd*—Refers to *felicity*.

431-32. The order is :—Still, we make or find our own felicity consigned (entrusted) to ourselves in every place.

432. Comp. :—

"The mind is in its own place, and in itself
 Can make a heaven of hell, a hell of heaven,"

—*Par. Lost*, B. I. ver. 255-56.

433—34 Domestic happiness is enjoyed in quiet retirement. The fig. Metaphor has been used in this place. The following in of domestic happiness is compared to the current of a tranquil stream and as such a river is not ruffled by tempests, so is domestic happiness enjoyed when political disturbances do not overwhelm a nation.

433. ANNOY—Now rather to vex and disquiet than seriously to hurt and harm. But until comparatively a late day, it was true to its etymology, and admitted no such mitigation of meaning."—TRENCH.

The order is :—"The smooth current of domestic joy glides with secret course, which no loud storms annoy."

434. *'Smooth current'*—Destitute of excitement. *'Domestic joy'* i. e., the joy which a man makes or finds for himself in his home or family. Cf. "Our own felicity."

435—38. The axe, with which among some nations, the criminals on whom the sentence of death has been passed, are beheaded and the wheel of torture on which, in some countries, they are placed for the purpose of extorting confessions, the red-hot iron crown with which the head of Luke was encircled and the bed of steel on which Damien was laid, being but scarcely known to men removed from power, we have the pleasure of reposing on reason, on our trust in God and a clear conscience for solace.

'Lifted axe.'—This refers to the guillotine, a machine which by means of its heavy axe beheads a person at a single stroke.

'Agonising wheel'—This is an instrument of torture. 'The criminal was examined by means of the rack and the wheel'. An allusion to a punishment called *breaking on the wheel*, which was formerly inflicted in France and other countries, and is

* For Luke's Graham reads Zuk's.

- * To men remote from power but rarely known,
 * Leave reason, faith, and conscience, all our own.

still retained in Servia. The criminal was fastened to a cartwheel or to a frame in the form of a St. Andrew's cross X, and the executioner, broke his legs with an iron bar. Sometimes the criminal's life was then mercifully taken by strangulation or by blows with the bar on the head and chest ; but too frequently he was left to expire with his legs doubled up under him. Of

'Who breaks a butterfly upon a wheel?'—POPE.

436. '*Luke's iron crown*'—Goldsmith 'dormitates' here. George and Luke Dosa were two brothers who headed an insurrection of the peasants against the Hungarian nobles in 1514. They committed great cruelties, and were defeated on several occasions. They were at length subdued; when George and his brother Luke were taken prisoners. George (not Luke) underwent the torture of the red-hot iron crown, as a punishment for allowing himself to be proclaimed King of Hungary by the rebellious peasants. He was placed, in derision, on a throne, with a crown on his head and a sceptre in his hand, all of red hot iron, while still alive his veins were opened, and Luke was forced to drink the blood that flowed from them.

"In the tragedy of Hoffman, 1631, this punishment is introduced: "Fix on thy master's head my burning crown."

Again:—

"Was adjudg'd
 To have his head scar'd with a burning crown."

The Earl of Athol, who was executed for the murder of James I. King of Scotland, was previous to his death crowned with a hot iron. Shakespeare in *Richard III.*, makes Anne Duchess of Gloucester say,—

"Oh, would to God that the inclusive verge
 Of golden metal that must round my brow,
 Were red hot steel, to sear me to the brain."—Act IV. Sc. 1.

'*Damien's bed of steel*'—Robert Francois Demiens was put to death with revolting barbarity, in the year 1757, for an attempt to assassinate Louis XV. The punishment inflicted on him was horrible. The hand by which he attempted the murder was burned at a slow fire and the fleshy parts of his body were then torn off by pincers, to make him declare his accomplices. 'The inventions to form the bed on which he lay (as the wounds on his legs prevented his standing), that his health might in no shape be affected, equalled what a refining tyrant would have sought to indulge his own luxury.'

Tom Davies, in a letter to Granger, says that Goldsmith meant the rack by the '*bed of steel*.'

437 '*To men remote, &c*' i.e., to those in private life and engaged neither in affairs of state nor in insurrections.

Known is a participle qualifying *axe*, *wheel*, *crown*, and *bed*, in the lines above, and these words are nominatives to *leave* in the line 438.

438. '*Reason, faith, and conscience*'—These faculties of the mind, on the right use of which our happiness mainly depends.

The last eight lines, with the exception of lls. 435, 36, were added by Dr. Johnson, who also contributed l. 420. The poetical merit of the addition is not very great.

QUESTIONS FOR HOME EXERCISES.

1. When did Oliver Goldsmith live? Give a list of his writings and briefly mention the subject of each. What circumstances of Goldsmith's life appear to be alluded to in his poems? Who were his contemporaries? Characterize his style, and compare it with that of Cowper or Campbell.

2. Give a short contrast between Goldsmith and Cowper as *Men* and as *Poets*.

3. Discuss the merits of Goldsmith both as a *poet* and an *essayist*. Was he a better poet or prose-writer? Assign reasons for your answer.

4. What indications of Goldsmith's character and opinions are to be found in '*The Traveller*'? Quote the passage.

4. What are the instances of negligences in the style of the poem, as are always seen in his writings?

5. What is the metre of the poem, and to what species of poetry does it belong? Quote the instances from the poem where metre has been violated.

6. Quote the lines in which Goldsmith speaks of the equality of blessings enjoyed by different nations.

7. Adduce with reasons, from your poem that Goldsmith is not exact in his remarks.

8. Quote that passage from the *Des. Village* in which Goldsmith expresses the same longing for his native place which he has in this poem.

9. Give a Synopsis of the *Traveller*, and quote the passage in which the moral of the poem is contained.

10. "But when contending chiefs blockade the throne,
Contracting regal power to stretch their own."

In what other work of the author the same staunch Tory notion prevails? Quote the passage.

11. To whom is the poem dedicated? Also account for the name or title of it, as called *Prospect of Society* or *The Traveller*. Is the first alternative title an appropriate one?

12. Quote the passages from the poem which are strikingly noble or highly poetical.

13. Explain and illustrate the words italicised by familiar quotations from other classical writers.

(a.) "While sea-born gales their gelid wings expand
To winnow fragrance round the smiling land."

(b.) "And his dwelling guardian saints attend."

(c.) "And learn the luxury of doing good."

(d.) "And find no spot of all the world my own."

(e.) "Thus to my breast alternate passions rise,
Pleased with each good that Heaven to man supplies."

(f.) "Basks in the glare, or stems the tepid wave,
And thanks his gods for all the good they gave."

(g.) "Woods over woods, in gay theatric pride."

(h.) "The canvas glow'd, beyond ev'n Nature warm."

(i.) "But meteors glare, and stormy glooms invest."

14. Explain the allusions or peculiarities in the following passages :—
- "Where wild Oswego spreads his swamps around,
And Niagara storms with thundering sound."
 - "The canvas glowed beyond even nature warm
The pregnant quarry teemed with human form."
 - "And love's and friendship's finely pointed dart
Fall blunted from each indurated heart."
 - "Yes, brother, curse with me that baneful hour
When first ambition struck at regal power."
 - "The lifted axe, the agonising wheel,
Luke's iron crown, and Damien's bed of steel."
 - "My heart untravell'd fondly turns to thee."
 - "Till, more unsteady than the southern gale,
Commerce on her shores display'd her sail."
15. Explain clearly divesting of the figures contained in :—
- "And drags at each remove a lengthening chain."
 - "And love's and friendship's finely pointed dart
Fall blunted from each indurated heart."
16. Explain the meaning of the following lines—
- "With patient angle trolls the finny deep."
 - "Where noble stems transmit the patriot flame."
 - "Extremes are only in the master's mind."
 - "Bends at his treasures, counts, and recounts it o'er."
 - "Nor ask luxuriance from the planter's toil."
 - "His long nights of revelry and ease."
16. Explain the following expressions :—
- My heart untravelled.
 - School-taught pride.
 - Expanding to the skies.
 - The circle bounding earth and skies.
 - In gay theatric pride.
 - Arcadian pride.
 - Boasts these rights to scan.
 - Simple plenty.
 - Prime of life.
 - Pomp of kings.
 - Peculiar pain.
 - Dissemble*, in line 41, *bending* l. 48, *peculiar pain* l. 98; '*blarms*' l. 115; '*plethoric ill*', l. 144; '*deal*', l. 181; '*their world*,' l. 256.
7. Explain the constructions of the words in italics.
- "But *me*, not destin'd such *delights* to share,
My *prime* of life in waddering spent and *care*,
Impell'd with steps unceasing to pursue
Some fleeting good, that mocks me with the view,
That like the eagle bounding earth and skies,
Allures from far, yet, as I follow, flies;
My fortune leads to traverse realms alone
And find no spot of all the world my own."
 - "Heaven from all creatures hides the book of fate,
... ..
Behind the cloud topt hill, a humbler Heaven."

But, what, being, given, teacher, death, what future bliss, blessing, to be, to come, soul, sober walk.

(c.) 'Sit me down.'

18. Explain the following complets:—

(a.) "Yet still the loss of wealth is here supplied
Byarts, the splendid wrecks of former pride."

(b.) 'Unknown to them, when sensual pleasures cloy
To fill the languid pause with finer joy.'

(c.) "Till half a patriot, half a coward grown
I fly from petty tyrants to the throne."

19. Explain the following passages marked by lines.

Beginning with line 37 and ending in line 50.

Do.	63	do.	74.
Do.	61	do.	62.

20. Explain the idiom, 'Takes fire.'

21. Parse the Italicised words and phrases:—(a) 'Me' in line 23; 'Bright as the summer, Italy extends; sped, l. 191; 'fire,' 348.

(b) What kind of sentences are the following, and what properties do they express; and to what they refer?

From	To	From Line	To line	From	To	From Line	To line
"Where ... door."	3	4	"His ... impart"	119	62		
"Yet . . . sighs."	54	"		61	62		
"Could . . . breast"	11						

22. Analyse the following according to the plan given below:—

Sentence.	Kind of Sen- tence.	Subject.	Predicate.	Completion of Pred.	Extension of Pred.
From line	To line	From line	To line	From line	To line
(a) 23	30	201	202	217	220
				381	392

(b) How would you analyse *all it can* in l. 41.

23. In one notes certain lines in the Traveller are assumed to refer to the Indians of North America. Quote lines from the Poem inconsistent with this view, and state your reasons for thinking them so. What is meant by 'Indian' in 416, and explain how the word comes to have that meaning.

24. Illustrate the para. from line 377—92 from any History of England.

25. Of what architects, painters, sculptors, is the poet thinking in the passage from 135—188?

26. Give brief Geographical and Historical account of 'Hydaspes,' 'Italy.'

27. What lakes are there in Holland? and give Geographical position of *Idra* and *Oswego*.

28. Why are the Scheldt and Po respectively called *the lazy* and *wandering*?

29. Give a general as well as a particular analysis of:—

From line	To line	From line	To line	From line	To line
7	10	11	14	31	36

30. Give the literal meanings of:—*Enhance, prospect, melancholy, roam, everlasting, attend, saint, exults, consigned, earnest, spurns, proper, contaminate, meteor, pilgrim.*

31. Give the original meanings of.—*Traffic, boor, gale, flourish, pomp.*

32. Mention the figures contained in the following extracts, and define and explain so fully as to elucidate the text—

- (a.) "Ye glittering towns, with wealth and splendour crowned
Ye fields, where summer spreads profusion round."
Ye lakes whose vessels catch the busy gale;
Ye bending swains that dress the flowery vale."
- (b.) From line 51—to line 58.
- (c.) "Like you neglected shrub at random cast &c."
- (d.) "While sea-born gales their gelid wings expand
To winnow fragrance round the smiling land."
- (e.) "In florid beauty, groves and fields appear,
Man seems the only growth that dwindles here."
- (f.) "Though poor, luxurious; though submissive, vain;
Though grave, yet trifling; zealous, yet untrue;"
- (g.) "With many a tale repays the nightly bed."
- (h.) "In wild excess the vulgar breast takes fire &c."
- (i.) "To kinder skies, where gentle manners reign."

33. Discriminate between : *herd* and *flock*; *consign*, *commit*, and *intrust*; *esteem* and *estimate*; *shade* and *shadow*; *skill* and *art*; *adjacent* and *contiguous*.

34. Give the antonyms or opposites of :—*Onward*, *ascend*, *sympathetic*, *earnest*, *prone*, *flourish*.

35. How are *onward* and *onwards* variously used in English?

36. (a.) "But me, scarce hoping to attain that rest,
Always from port withheld, always distress'd,
Me howling blasts drive devious, tempest-toss'd,
Sails ripp'd, seams opening wide, and compass lost."
- (b.) "But me, not destined such delights to share,
My prime of life in wald'ring spent and care,
Impell'd, with steps unceasing to pursue
Some fleeting good, that mocks me with the views."

Who wrote these? which is the original and which the adaptation.—Mention also the poems in which they occur.

37. Give short histories of :—*Roam*, *simple*, *luxury*, *miser* and its derivatives, *slave*, *triumph*, *piety*, *soldier*, *passion*, *rapture* and *tyrant*.

38. Remark philologically upon *wrote*, l. 348; *Pity*, *world*, *earnest*, *sorrow*, *right*, *stern*, *aim*, and *talent*.

39. Remark anything particular or remarkable in the following ;—*want* and *pain* in l. 17; *or press the bashful stranger to his foot*; *Prime* in l. 24; *even*; *busy-gale* in l. 47; *from art more various are the blessings sent*; *clime* l. 113; *Kindred*, l. 119; *flourish* in l. 134; *bleak*, in l. 167; "*Imprints the patriot passion on his heart*."

40. Illustrate the following by reference to passages from other works of the author :

From line	To line	From line	To line	From line	To line	From line	To line
7	10	13	14	23	26	27	28
143	144	213	309				

41. Give simple equivalents generally in one word of each of these expressions :—"*Mocks me with the view*;" "*on high*."

42. Derive the following; *Platter, traffic, tawdry, Campagna, saint, pranks, tale, cicle, prone, winnow, palace, wealth, cavalcades, pile, pilgrim.*

43. Name the pair of roots of the word 'cleave,' from which the substantive *cliff* is derived—and of *shed* with meanings.

44. Give as many words as you can, with which the following are allied: *Winnow, trolls, gestic, wave, spurns, own, bleak, pumons.*

45. Are there any distinction in form in these pairs: *bleak* and *black*; *allay* and *alloy*.

46. What other meanings has each of the following besides that of the text—*cheer, tale, pile*; and give the various senses in which the word *saint* is used.

47. What parts of speech are the following: *Between, once, stern, transverse, still, even.*

48. Give the etymological meaning of *bulwark* and also its corrupted form.

49. Remark critically upon each of the following: *swain, rocky crestled, tempest-toss'd, either, in l. 90; close and closer, 206, the great, 362 rich, alike all ages, l. 251; methinks, Empire, diligently slow, Belge swiss, 311, and sprey, 'an hundred.'*

50. State in your own words the national characteristics of the Italians, Swiss, French, Dutch, and the English, as described in the *Traveler*.

51. Give Saxon synonyms of the following words; *Fel city, cultivated, stung, fragil, tepid, verdant.*

52. Is the word 'fictitious' in line 351 appropriately used, if not what would have been the exact word in the place? What is the sense of the word here? To what phrase or expression the term *humbler bosom* in line 40 is opposed?

53. Give the sense in which the following are used in the text: *Dress* in l. 48, *fill*, l. 53; *manner*, l. 127, *bleak* 167; *sped*, l. 191; *winnow* l. 122, *displayed* l. 140.

54. What are meant by the following;—*hus*, in l. 74; *skill* l. 143, *cheer*, l. 277, *convenience*, l. 304, *Courts the western spring*, round her shore, 346.

55. Give the force of each of the following: *level*, l. 221; *once a year*; *unfounded*, so, 58 and 89.

56. Give Dr. Johnson's definitions of; *ant, trolls*; and how does Goldsmith define *honour*?

57. What renders the phrase 'once a year,' in 224, adjectival to *festival*?

58. Show the difference in the usages of 'compare' followed by 'with' and 'to' respectively.

59. Of what natural agency is the name *Zephyr* a personification?

60. What was the original reading of —*Expanding to the skies*

61. 'A pensive hour to spend.'—Is this a frequent use of the word 'pensive'? Say how it is probably applied.

62. Give the literal, original, and the meaning which the word *carees* has in line 33. How is the word used in *falconry*?

63. Trace the root of the word *wisdom* in all the Aryan languages.

64. Fill up the necessary ellipses in the following: 'who can direct when all pretend to know? l. 141.

"Though patriots flatter &c"—

"Though grave, yet trifling; zealous, yet untrue."

"Each wanton judge new penal statutes—draw" &c.

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63. Justify the appropriateness or impugn the irregular usages of the expressions :—

"The *shuddering* tenant of the frigid zone."
 'Either is destructive of the resp.'—line 90.
 "Love's and friendship's finely pointed dart
 Fall blunted from each indurated heart."

64. Supply the grammatical omission in line 63 after '*where*.'

65. What part of the verb, is '*crown*' in line 11; and what part of the sentence is '*cities*' in v. 35; '*creation's heir*,' v. 50, '*between*,' v. 109; '*the lot of all*,' v. 178; and '*every labour sped*,' v. 191; also point out the government of the verb '*to find*,' in 64.

66. Account for the terminations of: '*onward*,' '*golden*,' '*wisdom*,' '*random*,' '*northern*,' '*coward*.'

67. Point out whereon the emphasis is laid in line
 "Nor ask luxuriance from the planter's toil."

BOMBAY UNIVERSITY.

FIRST EXAMINATION IN ARTS, 1861.

1. When did Goldsmith die? What evidence does the *Traveller* contain of the habits of life with which he was most familiar.

2. Quote from this poem the description of the character of the English.

3. Explain and parse the italicized words in the following passage :—

"While the *pent* ocean, rising o'er the *pile*
 Sees an *amphibious* world beneath him smile."

CALCUTTA UNIVERSITY.

F.A.A. EXAMINATION, 1876.

4. State and criticise the political theory which Goldsmith in the *Traveller* endeavours to establish. Indicate briefly the evidence of the truth of this theory which he adduces from an examination of the condition of (I) Italy and (II) Holland.

5. Explain the following passage :—

"Dames of ancient days
 Have led their children through the mirthful maze;
 And the gray grandsire, skilled in gestic lore,
 Has frisked beneath the burthen of three score."

What is *gestic lore*? Explain the metaphor in the last line.

6. Explain the following passage and comment on the word italicised.

"Each nobler aim, repress'd by long control,
 Now sinks at last, or feebly *mans* the soul"

CATHEDRAL MISSION COLLEGE.

SECOND YEAR CLASS, 1876, MAY.

7. What political object had Goldsmith in view when he wrote *The Traveller*? Are his views sound or not?
8. Who were Goldsmith's contemporaries? Mention his literary works.
9. Explain fully and parse the words in italics :—
 - (a) "*While the pent ocean, rising o'er the pile,
Sees an amphibious world beneath him smile.*"
 - (b) "*For ev'ry want that stimulates the breast
Becomes a source of pleasure when redrest,*"
 - (c) "*But calm and bold in ignorance and toil
Each wish contracting fits him to the soil.*"
 - (d) "*Impell'd with steps unceasing, to pursue
Some fleeting good, that mocks me with the view;
That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies.*"

MADRAS UNIVERSITY.

MATRICULATION EXAMINATION, 1875.

PART I.

10. Point out and explain the meaning of the metaphors in the following extract :—

"Here beggar pride defrauds her daily cheer,
To boast one splendid banquet once a year;
The mind still turns where shifting fashion draws,
Nor weighs the solid worth of self-applause."
11. Fill in the blanks in the following enumeration of Italy's "contrasted faults"—

"Though poor,—; though submissive,—;
"Though grave, yet—; zealous yet—"
12. Substitute a single word for each of the expressions in italics.—
 - (1) "*The circle bounding earth and skies.*"
 - (2) "*Forced from their homes, a melancholy train.*"
 - (3) "*And louder than the bolts of heaven.*"
13. Explain briefly the following expressions,—
 - (1) "With patient angle trolls the finny deep."
 - (2) "The naked negro panting at the line."
14. Accentuate, and divide into feet, the following line; point out any peculiarities.

(1) "And Niagara stuns with thundering sound."
15. Distinguish between—(1) *Desert* and *Dessert*; (2) *Soul* and *Sole*.
16. (a) What is Alliteration? Give two instances of it from the poem

(b) Parse "Coming events cast their shadows before."

(c) Give derivation of—(1) Nostril, (2) Insult, (3) Amphibious, (4) Pomp,
(5) Palace, (6) Sympathy.

GRAHAM'S QUESTIONS ON THE POEM.

17. What was Goldsmith's object in this poem?
 18. Quote a comparison from the first part of the poem.
 19. Which on the whole may be considered the finest passage in the poem?
 20. Explain the poet's views of the French and Dutch.
 21. Where may we find the moral of this poem (within the last twelve lines)?
 22. How does Goldsmith's style differ from that of Thomson?
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THE TRAVELLER.

INDEX of all the important words used in the Poem.

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THE ELEGY
AND
THE ODES OF ADVERSITY,
SPRING AND CAT,

BY
THOMAS GRAY,

EDITED WITH

NOTES,

Etymological, Critical, Analytical and
Explanatory, &c.,

BY
SURESH CHANDRA DEV.



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ELEGY

WRITTEN IN A COUNTRY CHURCHYARD.

THE manuscript variations in this poem, in the Wharton papers, agree generally with those published by Mr. Mathias, vol. I. p. 65, in his edition of Gray's Works. See Barrington on the Statutes, p. 154. British Bibliog. vol. iii. p. viii.—*The Aline Poets*—GRAY.

The present title of this poem was adopted by Gray at the suggestion of Mason.

THE curfew tolls the knell of parting day,

ELEGY—Der. Gr. *elēgos*, fr. *el el, legein*, to cry woe! woe!—A mournful or plaintive poem, or a funeral song.

THE *Elegies* constitute a variety of poems, called forth by occasions of sadness. Agreeable to the state of the mind in such cases, these poems are simple in structure and possess a mournful and plaintive tone: they also usually contain short descriptions and addresses to persons connected with the subject in hand. The verse should be freed from harshness, should run easily and smoothly forward, and its sounds express a tender state of feeling.

CHURCHYARD—(Compounded of 'church' and 'yard.') The first element of the word is derived from Greek *kuriakē*, meaning the house which is the Lord's. For the history on the word, the student is referred to Goldsmith's *Des. Vill.*, l. 12, notes.—The burial ground adjoining to a church.

1. CURFEW—Mr. Bell understands:—'It is generally supposed that the origin of the "Curfew" was an enactment of William the Conqueror; but if Peshall (*Hist. of the City of Oxford*, p. 177) is to be believed, it is of much earlier date.'

He says, 'the custom of ringing the bell at Carfax every night at eight o'clock (called 'the Curfew bell,' or cover-fire bell) was by order of King Alfred, the restorer of our University, &c. There are indications in Shakespeare's *Rom.* and *Jul.*, IV. 4., and in the local histories, that there rung two bells, one at eight in the evening (prop. called the 'Curfew'), and another at dawn, to which the name was improperly applied.'

Der. *curfew*, the orthography in Gray's Ms. is one step nearer the Norman *couver-feu*. *Couver-feu* seems to have been another intermediate form; see Richardson, and cf. *kerchief* = 'couverchef.'—JEFFERSON.

Strictly it means a fire-cover. See Bacon *apud* Johnson: "But now for pans, pots, *curfews*, counters, and the like, the beauty will not be so much respected as the compound stuff is like to pass." It was commonly used for the fire-cover bell, i. e., the bell at whose ringing all household fires were to be put out for the night, as in *Tempest*, V. I. 40; *Lear*, III. iv. 120. In *Rom.* and *Jul.*, IV. iv. 4,

"———The second cock hath crow'd,
The curfew bell hath rung, 'tis three o'clock."

curfew bell is used generally for a bell. Gray quotes Dante's *Purgatory* 8 :—

"Hears the vesper bell from far,
That seems to mourn for the expiring day."

It is a great mistake to suppose that the ringing of the curfew was, at its institution, a mark of Norman oppression. If such custom was unknown before the Conquest, it only shows that the old English Police was less regulated than that of many parts of the Continent, and how much the superior civilization of the Norman French was needed. Fires were the curse of the timber-built towns of the middle ages. The enforced extinction of domestic lights at an appointed signal was designed to be a safeguard against them.—HALLS.

Here the word 'Curfew' is put for the Great Bell of Saint Mary's.

Mr. Payne says :—"The word here simply means any bell—time indefinite sounding in the evening, and fancifully considered as announcing the death of the day." The time generally attributed to it varied from three to eight.

Dr. Warton reads the line thus :—

"The curfew tolls—the knell of parting day," and says that Dryden has a line similar to this :—

"That tolls the knell of their departed sense."

See *Prolog. to Troilus and Cressida*, ver. 22.

Also, Campbell's *Pleasures of Hope* :—"The village curfew as it tolls profound."

[How grotesque in a historical point of view are Thomson's lines :—

"The shivering wretch at the curfew sound
Dejected sunk into their sordid beds,
And through the mournful gloom of ancient times,
Mused sad, or dreamt of better."]

Subject	Predicate	Object
<i>The curfew</i>	<i>tolls,</i>	<i>knell of parting day,</i>

TOLLS—Cf. :—

"...ard the bell tolled on thy burial day."—COWPER.

To 'toll' (verb trans. and intrans.) Der. Mod. Welsh *tolo* means a din. To ring slowly ; scarcely applicable to the curfew bell. The curfew bell did not ring for two or three hours after the ploughman returned after the 'glimmering landscape' had ceased to fade and the 'parting day' was finished. So that it was not for the *parting day* but the *parted day* that the *knell* was *toll'd*, both words onomatopoeic.

It is said that Gray had originally inserted a comma after *tolls*, but the printer omitted it, and the poet adopted this accidental emendation.

KNELL—[Cf. Welsh *cnll*. A. S. *cnyllan*, to ring ; also found in other Teutonic languages.

"When thou dost hear a toll or knell,
Then think upon the passing bell."

Comp. too, Shakespeare, *Henry IV.* P. II. A. I. S. i. l. 103 :—

—And his tongue
Sounds ever after as a sullen bell,
Remember'd tolling a departing friend."]

The lowing herd winds, slowly o'er the lea,

PARTING—For 'departing,' i. e., going away; from Fr. *partir*. Cf. —

"The *parting* Genius is with sighing sent."

MILTON, *Hymn to Nat.*, l. 180.

Also, "And *parting* summer's lingering blooms delayed."—GOLDENRUTE.

In Old English, 'part' occurs very commonly in the sense of 'depart.' Prefixes are constantly dropped in Elizabethan English—'braid' for 'upbraid,' 'file' for 'defile,' 'collect' for 'recollect.' *Dying* of the first draft is changed to *parting*, to avoid the conceit.

'Tolls the knell &c.'—The death of the day is thus metaphorically described. There is an allusion to the now almost obsolete custom of tolling the church bell while the soul of a dying person is passing from the body. This bell is called the 'passing bell.'

The meaning of the whole line is:—The sound of the curfew bell declares or announces the departure of day and the approach of night.

1-3. "Specific terms are, in most cases, preferable to general ones. Dr. Campbell says:—"The more general the terms are, the picture is the fainter, the more special they are, the brighter."

The whole of Gray's *Elegy* is a specimen of the use of terms conveying exact ideas. Take the opening lines.

The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way.

Now, let them be altered thus, substituting general words, and the poverty of expression will immediately be evident.

The church bell strikes the hour of closing day,

The noisy cow goes slowly over the fields,

The labourer onward walks his tiresome way,

Here 'churchbell' is general, but 'curfew' means an evening bell with an historical reference; 'strikes' includes many ideas, 'tolls' has a specific solemn power; 'hour' is a vague, 'knell' is peculiarly appropriate as *signifying* the end of the day; 'closing' has not the pathos of 'parting,' and so of the rest.—CHAMBERS' *Composition*.

1-4 This stanza is a familiar quotation.

2. 'The lowing herd' i. e. The cow. Gray seems to have imitated Pope's *Pastorals*, II. —

"But see the shepherds shun the noon-day heat,

The lowing herds to murmuring brooks retreat,

To closer shades the panting flocks remove."

Also, "The lowing herds through living pastures rove."

—WHITEHEAD'S *Elegy* I., Vol. ii., p. 204.

[The seventh stanza of T. Warton's poem on Vale Royal Abbey is taken from the opening of this *Elegy*. See his *Poems*, Vol. I. p. 132.]

LOWING—Part. of the intrans. verb to 'low' or 'bellow,' used of the noise peculiar to horned animals, cows, and oxen. It is possibly onomatopoeic like the Lat. *mugio*, and the Fr. *mugir*, but it is an old word found in A.S. *beilan*. JEAFFRESON.

WINDS—To *wind* is to move round, when a road is not straight but turns in different directions.—HERMAN JEAFFROY. To *wind*, as here used, is defined by

The ploughman homeward plods his weary way,

Johnson 'to proceed in flexures,' i. e., to take a zigzag or *sinuous* course, as oxen following one after the other across a broad field would do. There is no reference to the movement of the limbs.—JEAFFRESON

'Winds slowly' i. e. Moves one way and the other with heavy steps. Mitford reads *wind*, which appears to be better than *winds* in a grammatical point of view. The objection against making the verb of the sentence, singular, is that it would not sound agreeably with the (*s*) at the beginning of the next word 'slowly,' and as there are many cattle in a herd, it is allowable to use the verb 'wind' in the plural number.

LEA—Der. A. S. *leag*, *tag*, *lāh*=*laid* land, land that *lies* untilled, a meadow or pastures. Confound both as a prefix and suffix in names of places—Leighton, Hadley, Brenchley, Stonbleigh, Maddingley. Some connect it with the verb to 'lay,' to lay up a field or leave it fallow; others refer it to a group of Teutonic words, signifying *vacant*, barren; others, again, compare the O. Fr. *le*, breadth, from Latin *latus*. It is found almost unaltered in A. S., and is undoubtedly Teutonic. Perhaps *leasow* and *lease* may be kindred words. The adjectival use is now out of date; cf. lay-land, lay-stall. See Latham, p. 56. It is the same word with *law*=a local usage.—JEAFFRESON.

2-3. The heavy cadence of these verses exactly suits the dullness which they describe.

3. PLOUGHMAN OR PLOWMAN—One who drives the 'plough' or 'plow.' This may be accepted for any agriculturist. This word, like the Slavonic *ploug*, has been identified with the Sans. *plava* (from radix *plu*=to sail)=a ship, and with the Greek *plōin*. In English dialects *plough* is still used in the general sense of waggon or conveyance, cf. Lat. *plaustrum*, waggon, and Sans. *aritra*, rudder; Lat. *aratrum*, plough. See MaxMuller, 1st series, pp. 242-3, and 254.—JEAFFRESON.

The poet Burns expresses a similar idea in his *Cotter's Saturday Night* :—

"And weary, o'er the moor, his course does homeward bend."

PLODS—Comp. Shakespeare, *All's Well That Ends Well*, III. iv. 5 :—

"Ambitious love hath so in me offended
That bare foot *plod* I the cold ground upon."

To *plod* is defined as to travel with pain and labour. Thus it is metaphorical, applied to one, who, without genius, is laboriously industrious. Way—Cognate object on *plods*. Some make it as an obj. case governed by 'on' and WEARY—Causing weariness; tiresome.

The first three verses are simple sentences. We analyse the third thus :—

Subject	Verb	Object	Extens. of Predicate.
The ploughman	plods	his weary way	homeward

Ploughman plods his weary way—Observe two examples of Alliteration.

HOMEWARD—Ward (Sans. *vrīt* *vā*, to turn, Lat. *verto*, I turn) adjective, *wards* adverbial, expresses situation or direction, e.g., A *forward* course; a *southward* direction. The 's' in *wards* is the remnant of the A. S. genitive termination 'es.' Afterward, is for instance in A. S. *afterwards* (*Veard*=Sans. *vrīt* at the end of compounds, cf. *vertens*, turning). Such old genetives in 's' in an adverbial meaning are very frequent in German, e.g. *unversehens* of a sudden, *höchsten-s* at the utmost, highest.—HAUGH.

And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight, 5

4. 'And leaves the world &c.'—A similar expression occurs in Petrarch, p. 124, which is thus rendered in English :—

"When the sun bathes in the sea his golden orb,
And darkens our atmosphere and my mind."

Also, "Has paid his debt to justice and to me."—DRYDEN'S *Ovid*.

But Gray has given a grotesque turn to his original.

The meaning is, After the cattle and the ploughman retire from the field to their respective homes on the approach of evening, the world is left to darkness or night and to me (the narrator or poet) to indulge in my sorrowful thoughts and reflections alone, which are greatly favoured by the silence, darkness, and gloomy scenes of night.

Byron in his *Don Juan* has imitated this line,

"Ah ! surely nothing dies but something mourns."

'To me' i. e. to the narrator speaking in the first person ; the poet.

'Darkness'—Not absolute darkness but the shade of the evening as opposed to the brightness of day. The nomin. of the verb *leaves* is *ploughman* or *he* und.

4-5. The incidents are not progressive. The leaving of the world to darkness, should not precede the fading of the glimmering landscape. Nor was it dark, as we read in line 10 of the moon.

5. 'Glimmering'—In the twilight ; lit up with faint light. To *glimmer*—(1) To shine faintly ; (2) to be seen indistinctly (because in an uncertain daylight). *Glimmer*, *gleam*, and *gloom* are the three forms of the same word and are etymologically connected. But in usage *gleam* and *glimmer* are of quite the opposite meaning with *gloom*. *Gloom* means that which is gleamed or enlightened ; that through which the light penetrates. Tooke derives *gleam* and *gloom* from the past part. of the A.S. *leoman*, *gleoman*, to glitter, to enlighten. The different meaning is thus accounted for—"Gleam is applied to light which penetrates the darkness ; *gloom*, to the darkness gleamed upon ; through which the light penetrates or by which it is overshadowed. *Glimmer* again is a frequentative verb. Such verbs denote the constant repetition of an action. They are often formed from other verbs, and are usually distinguished by the termination 'er' or 'le' preceded by a double consonant as *glitter*, *prattle*, *stutter*, &c. Syn. To *gleam* denotes a faint but distinct emission of light. To *glimmer* describes an indistinct and unsteady light. To *glitter* imports a brightness that is intense, but varying.—WEBSTER

LANDSCAPE—[The second syllable is cognate with *shape*, *ship*, *scoop*, *skip*, the Greek *skapto*, A.S. *scipe*, manner. As we have *lordship*, so *landship*, whence *landskip* and thence *landscape*. *Skip* or *scape* in *landskip* is only an older form.] The word at first meant, the shape or aspect of any portion of land which the eye can see at once ; hence used very often for a picture of this portion and sometimes for the land itself. Earle, *Phil. of the El. Tongue* says that we have borrowed the word from the Dutch painters. See notes on *Par. Lost*, B. II. 490, and Latham p. 267.

'Fades on the sight' i. e. Becomes gradually invisible ; in one word, 'disappears.' The word *fades* is here used in its original sense to vanish, thus, Marcellus, speaking of the ghost in *Hamlet*, says :—

"It faded on the crowning of the cock."

And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,

"The picture of evening in the first and succeeding verses is as calm and quiet, as the picture of morning, is lively and vigorous."

Gray appears to me to be indebted to Milton for a hint for the opening of his Elegy: as in the first line he had Dante and Milton in his mind, he perhaps might also in the following passage have recollected a congenial one in *Comus*, which he altered. Milton describing the evening, marks it by

"———What time the laboured ox
In his loose traces from the furrow came,
And the swinked hedger at his supper sat."

Gray has,

The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way.

Warton has made an observation on this passage in *Comus*; and remarks further that it is a classical circumstance, but not a natural one, in an English landscape, for our ploughmen quit their work at noon. I think therefore the imitation is still more evident; and as Warton observes, both Gray and Milton copied here from books, and not from life.—*A Critic in the Madras Journal of Education*.

5-6. Instances of Gray's favourite inversions. The regular order of construction would be:—The glimmering landscape now fades on the sight, and a solemn stillness holds all the air.

6. SOLEMN—Lat. *solemnis*, fr. *Osce*, *sollus*, all, and Lat. *annus*, a year. Prop. that which takes place every year, and especially of religious solemnities. Opposed to *light, gay* or *jocose*. Syns.:—*Serious* implies considerateness or reflection, and is opposed to *jocose* or *sportive*. *Grave* denotes a state of mind, appearance, &c., which results from the pressure of weighty interests, and is opposed to *hilarity* of feeling or *vivacity* of manner; as a grave remark. Solemn is applied to a case in which *gravity* is carried to its highest point; as a solemn admonition, a solemn promise.

'And all the year &c.' A solemn stillness pervades all nature i. e., the air holds or is in a state of solemnity or silence peculiarly grave. Compare Spenser:—

"There reigned a solemn silence over all."

Holds—The verb governs *air*, the subject being *stillness*. Consequently *holds* is used in the classic sense of *possesses*, *has taken possession of*, not in the sense of *hold* in 'to hold a festival, &c.'

7. *Sae*—This word introduces the exceptions to the general statement of the line before. One might imagine this preposition to be the imperative of the verb to *save*. It is, however, the Lat. adj. *salvus*, which was used with nouns in the ablative absolute with almost the same meaning as our preposition. The use of the Fr. *sauf* proves this, and cf. *except*.—JEFFERSON. It governs the noun *places* und.

'Droning'—Dully humming like a drone. From *to drone*, an onomatopoeic word. As a noun it is the name of the non-working bee from its sound. [Cf. Shakespeare, *Macbeth*, A. III. S. ii. l. 42.

"Ere the bat hath flown
His cloister'd flight; ere, to black Hecate's summons,
The shard-borne beetle with his drowsy hum,
Hath rung night's yawning peal."

And so Collins, in his Ode to Evening.

"Or where the beetle winds
His small, but sullen horn;

ELEGY.

And drowsy tinklings lull the distant folds:

As if he rises midst the twilight path
Against the pilgrim borne in heedless hum."

See also Browne's *Britannia's Pastorals*, I. iii. :-

"But, as it seem'd, they thought (as do the swaines
Which tune their pipes on sack'd Hibernia's plains)
There should some *droning* part be....."

So they send to ask the king of bees to help in their part-song;

"Who condescending gladly flew along
To bear the base to his well-tuned song."]

Mr. Scrymgeour in his *Poets and Poetry of Great Britain* suggests that Gray probably borrowed the idea in lines 7 and 8 of the *Elegy* from Collin's Ode *To Evening*. If this be the case, Collins has certainly borrowed his idea from Shakespeare.

Notice the different sentiments which the same natural object evokes in different moods.

Where—An adverb used as a noun. Thus in the *Battle of Blenheim*, l. 42. "Nor had he *where* to rest his head." Comp. Also, "On the following day Columbus came to *where* the coast swept away to the north-east for many leagues."—IRVING.

WHEELS—Cf. Milton's *Paradise Lost*, B. VII. 499. :-

'Heaven roll'd
Her motions, as the first great Mover's hand
First wheel'd their course.'

'Where the beetle wheels &c.' The explanation of this line is differently given. Some are of opinion for circuitous and slow motion of the beetle, others are for the lingering noise made by the insect.

• 8. DROWSY—Disposing to sleep, as a drowsy couch. Wordsworth, in his *Descriptive Sketches*, talks of a *drowsy-tinkling bell*. The A.S. *dreosan* means to *droop*, and perhaps we may have in this the source of the word. But no instance is quoted of its occurrence by Richardson earlier than Sir T. More (1530); and the Der. *droosen*, signifies to *sleep*.

'*Drowsy tinklings*'—Alluding to the sound of the bell tied in the necks of the sheep. The sound of the clinking bells, like a soporific, lulls the sheep to sleep. *Tinkling* is a dimin. noun from the verb to *tink*, allied to *ting*, tangle. Compare Warton's Ode on the approach of summer, vers. 110, "Her sound of distant tinkling bell."

LULL—Ger. *lullen*, to cry like a cat, to sing badly. Cf. Lat. *lullare*, to sing lulla or, lullaby.—To compose to sleep. '*Distant folds*'—The sheep penned in their folds situated at a distance. The figure metaphor is used here, i. e. *folds* for *sheep*.

*Var. 8. *And*—Or. Ms. Mason and Wakefield.

Save that from yonder ivy-mantl'd tower,
The moping owl does to the moon complain 10

9. 'Save that'—An elliptical expression. Except this thing further, that from yonder, &c.—BARROW.

Yonder—From Sax. *gan*, to go; or from *geonau*, to open; whence distant. Being at a distance within sight. It corresponds with the Ger. *jener*. Mr. Jeaffreson remarks thus:—"This is a graphic touch, requisite in a descriptive poem, cf. below, *those, that*. It is doubtful whether 'd' in *yonder* is part of the root or of the termination. The 'd' may be accounted for either as, Euphonic, or the original 't' in 'tar' (तर). It is therefore the compar. of *yon*."

'Ivy-mantl'd'—Covered or 'clad with ivy as with a mantle. Cf. *Moss-grown* l. 13 of the *Cleone on Spring*. 'Ivy-mantl'd tow'r'—The allusion is to the Upton Old Church. [Cf. :—

"Ye houlets, frae your ivy bow'r,
In some auld tree, or eldritch tow'r,
What time the moon, wi' silent glowr,

Sets up her horn,
Wail thro' the dreary midnight hour
Till wankrife morn!"

—BURNS, *Elegy on Captain Henderson*.]

Also,

... "Why am I
Here shrowded up, like the pale votarist,
Who knows no visitant, save the lone owl,
That leaves his ivy-crested battlements,
And sails on slow wing through the cloyster'd aisles,
Listening her saintly orisons."—MASON, *Elfrida*.]

Observe the owls, the moon, and an old tower are constantly described by the poets.

10 'The moping owl'—See Ovid's *Metamorphosis*, V. 550, of Ascalaphus punished by Proserpine for his too keen observation. It should be remarked that *moping* here is almost an equivalent of the epithet which Ovid gives to the owl. It means *drowsy, gloomy*.

To *mope* is to be seen stupified by melancholy; an owl has this appearance especially in daytime, because, then it nearly shuts its eyes, which cannot bear light; at night owl opens its eyes which are formed so as to see in twilight (or twilight) that light which is between day and night. [The two following passages might supply the images in the *Elegy*.

"Assiduous in his bower the wailing owl
Plies his sad song."—THOMSON, *Winter*, 114.

And,

"The wailing owl
Screams solitary to the mournful moon."

—MALLET, *Excursion*, p. 244.

Comp. also, Thomas Warton's *Pleasures of Melancholy*, p. 71, Ed. Mant: where the learned editor has brought the contrasted passages nearer together by quoting a line of Gray in the following manner:—"Of such as wandering near her sacred power."]

Wakeful.

Of such as, wand'ring near her secret bow'r,
Molest her ancient solitary reign.

OWL.—*Eat, ulala, Hudi, (उडू).*

Does complain—The expletives *does, do, did, &c.*, have been 'condemned by Pope as inelegant expedients to fill up the rhyme. This is a blot in the line. 'Does to the moon complain &c.' i. e., utters her wild cries when disturbed by people moving about among the ruins in which she has built her nest.

It is here meant that the complaining notes of the owl seem to be addressed to the moon, as there is no other striking general object to which the owl might be supposed to address herself. Probably the notes of the owl are uttered to call her companions. Dogs are also supposed to howl at the moon. Comp. Shakespeare,

"I'd rather be a dog, and bay the moon than such a Ronyon."

11 'Of such as' i. e., such people or creatures. The word *as* is here used as a plural relative nonfinitive to the verb *molest*. Worcester remarks thus:—"The propriety of classing *such* with adjectives and *as* with relative pronouns, will be apparent, when it is considered that their representatives in Latin and Greek are *talis, qualis, and talos, otos* respectively."

BOWERS—A.S. *bur* or *byre*, a place of retirement and privacy. Properly, a chamber; hence by a lady's bower we mean, her private room. Cf. Scott's *Lay of the Last Minstrel*:—

"The Lady had gone to her secret bower."

The secondary meaning is, a shady covered place. *Boor* in North provincial dialects still means parlour, or inner room. In Old and Poetical English it is frequently used in the sense of private chamber, especially for women, but in familiar language it is usually confined to a shelter made by trees growing and trained together. This usage may perhaps arise from some real or imagined connection of the word with 'bough.' In 'cupboard,' the word 'board' is said to be 'bower' altered in form, because the etymology was no longer understood. It is a contracted form of 'arbour.' This word has three different shades of meaning:—(1) A room for sleeping; (2) An artificial summer house, of wood overgrown with creepers to keep out the sun; and (3) A shade formed by over-shadowing trees. Originally the inner room of a house, opposed to *hall*. The word 'bower' belongs to a class of words, in one sense peculiar to this kind of idyllic poetry. '*Secret bower*'—Hidden retreat.

'Molest her ancient solitary reign' i. e. Disturb the place of which she has so long held sole possession. The owl being the only and an old inhabitant of the ivy-mantled tower, is represented as holding her dominion or sway there for a long time. This line would have been better without the word *ancient*; but Gray had the *antiqua regna* (Ancient reign) of the Latin poets in his mind, and the 'deserted regna.' Besides to *molest a reign*, is a very ungraceful and most unusual expression; and only endured for the rhyme's sake.

ANCIENT—Is not very applicable here. REIGN—Place of sway, estate, realm; as in Pope's *Iliad*:—

"The wrath which hurl'd to Pluto's gloomy reign
The souls of mighty chiefs untimely slain."

Trench remarks on the word thus:—

"This is now in the abstract, what 'kingdom' was in the concrete, but there was no such distinction once between them."

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,

13. Compare, "Or against the rugged bark of some broad elm."—*Comus*, 351. The descriptive introduction having been completed, the human interest is awakened.—JEAFFRESON.

As he stands in the churchyard, he thinks only of the poorer people (comp. below, *passim*) because the better to do lay interred inside the church. [Tennyson (*In Mem.* X.) speaks of resting

"Beneath the clover sod
That takes the sunshine and the rains,
Or where the kneeling hamlet drains
The chalice of the grapes of God.]

In Gray's time, and long before, and some time after it, the former resting-place was for the poor, the latter for the rich. It was so in the first instance, for 2 reasons: (1) The interior of the church was regarded as of greater sanctity, and all who could, sought a place in it. The most dearly coveted spot was close by the high altar. (2) When elaborate tombs were the fashion, they were built inside the church for the sake of security, 'Gay tombs' being liable to be 'rob-b'd'. (See the funeral dirge in Webster's *White Devil*). As these two considerations gradually ceased to have power, and other considerations of an opposite tendency began to prevail, the inside of the church became comparatively deserted except when ancestral reasons gave no choice.—HALES.

RUGGED—Rough-barked. This and *ragged* are only different forms of the same word. *Ragged* is not an uncommon adjective with old writers as applied to rocks. A *rag* literally is any thing having a rough edge. *Rugged* is now the more common expression. The meaning is almost identical, but the words have a different origin. *Ragged* is from A.S. *hræcod*, what is torn; *rugged* from *rough*, A.S. *hruh*, or *ruh*, hairy, rough. Mr. Wedgwood disputes this however.

'Beneath those rugged elms' i. e. Under the rugged or rough elms, so called on account of their barks which are rough. By using the word *those*, the poet endeavours to make the reader present at the scene as if he could see them.

YEW-TREE—The yew (*taxus*) to which ancient writers constantly attached some such epithet as *funesta* (deadly), was fabled to grow in Hades (probably because of its poisonous berry). Both it and the cypress have been always associated with death. **SHADE**—Obj. case governed by *beneath* und.

13-16. Mr. Hooper paraphrases this stanza thus:—"Where the sod rises over the numerous heaps of mouldering earth, beneath those shapeless elms and that yew-tree's shade, the simple forefathers of the hamlet are lying, each consigned for ever to his narrow resting-place."

14. 'Where heaves the turf' i. e. Where there are many graves. The turf is generally raised about a foot above the graves of those who can not afford tombs or monumental slabs. To say that 'the turf is raised in heaps,' is prose; that it rises or seems to rise on itself is the language of poetry. This affords an instance of what is called in English grammars 'the inverted order of sentences.' 'Where heaves' = Where lies raised in heaps. **HEAVES**—Swells. From this verb comes the substantive 'heaven' = the sky raised aloft from the earth. The A. S. verb *hebban* or *heftan* = to raise. It is probable that our author has borrowed the line from PARCILL.

"Those graves with bending ozier bound,
That nameless heave the crumbled ground."

Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
The breezy call of incense-breathing morn,

15

'Mould'ring heaps'—Alluding to the 'mouldering graves (i. e. graves crumbling to dust); of countrymen buried there. 'Mould'ring'—Crumbling (ready to fall in pieces), is the regular Virgilian epithet for the clod or glebe.

15. 'Narrow cell'—Scil., the grave. Cf.—"The narrow house is pleasant to me and the greystone of the dead.—OSSIAN'S *Oithona*.

Also, BYRON'S *Corsair*, Canto I. l. 33.—

"His course may boast its urn and narrow case"

Though the epithet *narrow* may appear superfluous as applied to a *cell*, which has the notion of *narrowness* inseparably associated with it, we must remember that *cella* or 'cell' originally was simply a storehouse or place of deposit, without reference to size. Hence the necessity of the word *narrow*. Mr. Smith observes that the word 'narrow' seems to be a mere diminutive of 'near' as 'shallow' of 'shoal'. *Laid*—Passive present participle.

Cf.—"The church-yard yews round which his fathers sleep."

—ROGER'S *Pleas. of Memory*.

16. 'The rude forefathers'—The unpolished ancestors of the villagers; the uneducated or untrained inhabitants of by-gone days. Comp. *Ode to Spring*, "The rude and moss-grown bush." Also, Cowper's *Conversation*, l. 454. "To cheer the rude forefathers of mankind." See Latham, p. 303.

HAMLETS—The A.S. *ham*, which comes from *hæmian*, to come together, signifies a place where people come or assemble together, whether it be a house or a village. A house in which people live together is their *home*. Originally written 'hame.' The word *hamlet* is a diminutive of *hame*, *hem*, or *home*, meaning a little house, a little village, still surviving as the termination of many proper names, e.g., 'Twickenham, Caterham,' 'Fakenham', &c., *let* being a diminutive ending. Comp. similar diminutive forms *streamlet, rivulet, ringlet, brooklet, leaflet*.

SLEEP—Take rest in the grave. This word conveys the idea of a rising again, and refers to the doctrine of resurrection. Death is frequently compared to sleep.

15-16. This couplet is a familiar quotation.

17-20. 'Breezy call &c.'—A beautiful stanza, though perhaps slightly marred by the echoing sounds of *breezy* and *breathing*. A similar fault occurs in the last stanza, *heaves* and *heap*.

17. 'The breezy call'—The gentle or soft morning breezes which by blowing far and near seem to summon whole nature (as it were) to yawn. The wind in poetry is said to murmur, to whisper, &c.

'Incense breathing'—This is a compound epithet like 'ivy-mantled.' Adjectives used in this manner, would make the beauty of poetry to depend.

'Incense-breathing morn'—Sweet-scented morning air; morning which exhales sweet scents and odours owing to the opening of flowers. Cf. (1) Milton's *Arcades* :—"And e'er the odorous breath of morn."

(2) "In Eden, on the humid flowers that breathed

• Their morning incense.—*Paradise Lost*, B. IX. 192.

(3) "With all the incense of the breathing spring."—POPE, *Messiah*, 24.

See also Parnell's *Hermis*, lls. 61-63.

INCENSE—Fr. *incense*, E. 'incense,' a composition of sweet gums for burning in churches, from Lat. *incendo*, *incensum*, I kindle, I set on fire. Hence the verb metaphorically means to kindle wrath. Now to kindle anger only; but once it.

The swallow twitt'ring from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed. 20

kindle or inflame any passion, good or bad, in the breast. Anger, as the strongest passion, finally appropriated the word, just as in Greek it made *thumos* and *origo* its own.—TRENCH, *Select Glossary*.

This line is a familiar quotation.

18. SWALLOW—Hesiod in his *Works and Days*, 568 (Gottling), calls it 'early wailing.' In Thomson's *Autumn*, l. 835, we read :—

"The swallow people ;—there they twitter cheerful."

Compare, also, Tennyson's *Princess* :—

"The earliest pipe of half-awakened birds."

See *Æn.*, VI. 443.

TWITT'RING—Chirping ; making a succession of small tremulous, intermitted noises peculiar to the swallow. *Twitter* is a common epithet to the *swallow*, and is probably an onomatopœic word. '*The straw-built shed*'—The straw roof of the cottage ; the shed or *shade* formed by the projecting thatch. *Straw-built*—This does not mean that the shed is absolutely built of straw, but that its roof is thatched with straw.

19. '*Or the echoing &c.*' The Ms., Mason and Wakefield read '*And the echoing &c.*' 'The cock's shrill clarion'—The sharp voice of the cock.

Cf. the following passages :—

(1) "When *chanticler* with *clarion shrill* recalls
The tardy day."—PHILLIPS, *Cyde*, l. 756.

(2) "The crested cock, whose *clarion* sounds
The silent hours."—MILTON, *Par. Lost*, B. VII. 413.

(3) "I slept not, till the early *bugle horn* of *chanticlere* had summon'd in the morn." And *Hamlet*, Act I. Sc. 1. *L'Allegro*, Ver. 53.

To which add Quarles, *Argalus and Parthenia*, p. 22.

COCK—Sans. *kukkuta*, an imitative word repeating the cry of the bird. Cf. FARRAR, *Chapter on Lang*, pp. 144, 152.

CLARION—Fr. *clairon*. Lat. *clarus*, clear. Lit., the name of a wind instrument as 'clarinet' still is. Here put for its sound, the shrill voice or sound of the cock, fig. metonymy. The termination 'on' is the 'o' of the Latin *campo*, *sermo*, &c. It has not the adverbial force which it bears in Ital., whence we have *pooltroon*, *basson*, &c., Cornewall Lewis, *Rom. Lang.*, p. 132.

'*Echoing horn*'—This may refer either to the horn of the huntsman whose shrill sound causes the woods and mountains to resound or to the horn blown by the guard of a coach passing through the village in the early morning. *Echoing* is used here in an intransitive sense, meaning *waking echoes* to do, which it must be loud or *shrill*. Comp. Milton's *L'Allegro*, ll. 53-6 :—

"Oft listening how the hounds and horn
Cheerly rouse the clumbering morn,
From the side of some hoar hill
Through the hugh wood *echoing shrill*."

20. 'No more shall rouse &c.'—The adverb *no more* 'meaning, never again, as of old, confers a double meaning on 'lowly bed,' which must be referred to its

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;

literal signification to give sense to it, and in which there is also an evident allusion to the grave. The force of *shall* here is promising.' '*Lowly bed*'—Of course the actual bed is meant, but the expression has been mistaken for the bed of death—the grave.—PAYNE.

Another critic observes thus :—Here the epithet *lowly* as applied to *bed* occasions an ambiguity, as to whether the poet meant the bed on which husbandmen sleep, or the grave in which they are laid, which in poetry is called a *low* or *lowly bed*. Of course the former is designed ; but Mr. Lloyd, in his Latin translation, mistook it for the latter. There can be no greater fault in composition than a doubtful meaning. *Rouse*—Its subjects are *call*, *swallow*, *clarion*, and *horn*.

21. Comp. *Lucretius* III. 894-96 (Lachman). Also, *Horace* Ep. ii. 40. Mitford refers to Thomson's *Winter*, 314—

"In vain for him the officious* wife prepares
The fire fair-blazing, and the vestment warm :
In vain his little children, peeping out
Into the mingling storm, demand their sire
With tears of artless innocence."

'For them'—That is, though the hearth may blaze, it will no longer be for them or for their benefit. *Blazing* and *burn* are tautological. *Burn* was added for the sake of rhyme, and *blazing* for the sake of poetry. Gray, had the expression *blazing hearth* from Thomson. '*The blazing hearth*' = The bright fire.

The verse commencing from this to line 28, tells feelingly of the simple joys of the poor.

22. '*The busy housewife*'—See the quotation from Thomson in the preceding verse.

'*Housewife*'—(Pron. *hussif*).—That so richly suggestive a word as this should have fallen into total disuse, preserved only in its corruption *hussey*, is a significant fact in word history.—JEFFERSON. It means wife, mistress of the house. It sometimes signifies a thrifty careful person.

'*To ply a care*' is not English, and was probably formed for the rhyme. *PLY*—Is a sea-term, as '*to ply an oar*.' O. Ger. *plien* means to work at anything closely and importunately.—Johnson. Or probably from French *plier*, Lat. *plio*, I fold, Gr. *plékein*, to fold, found in Chaucer in the sense to bend, from which Wedgwood traces all meanings. The adj. from *to ply* is *plian*.

'*Ply her evening care*' i. e. Perform with diligence her evening duties ; vigorously carry on her evening occupations. This is probably the kind of phrase which led Wordsworth to pronounce the language of the *Elegy* unintelligible. Comp. his own.

"And she I cherished turned her wheel
Beside an English fire."

CARE—Task, work. The Abstract for the Concrete.

21-24. Comp. Burns' *Otter's Sat. Night*, 21,

"At length his lonely cot appears in view,
"Beneath the shelter of an aged tree ;
Th' expectant weethings, todlin, stacher through
To meet their Dad, wi' flichterin noise an' glee.

(*Mindful of her duties)

No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield, 25

• His wee bit fire blinking bonnily,
His clean hearth-stone, his thrifty wife's smile,
The lisping infant prattling on his knee,
Does all his weary carking cares beguile,
And makes him quite forget his labour and his toil."

Also, Shelley's *Revolt of Islam*, VIII. 4.

No children run. Sc., shall. 'Run' i.e. Run home to tell the news., 'To lisp their sire's return'—To tell her in her childish accents that they see their father coming home.—BARROW.

LISP—To speak imperfectly like children. As infants, they have not yet learned to speak clearly. *Lisp* in its ordinary acceptation describes the sound which some make instead of 's' by putting the tongue beneath the teeth, but it is used of any imperfect utterance. Cf. :—

"I lisp'd in numbers, for numbers came."—POPE.

SIRE—For the decay of 'senior' into 'sire', and of 'sire' into our common expression 'sir', whose plural 'sirs' is nearly lost among us. See Max Müller, 2nd Series, p. 255.—JEFFERSON.

23-24. Immediately as the father or head of a family returns home from his daily duty at the evening time, it is generally observed that his children run up to him, and in their imperfect or inarticulate voice announce with great joy the coming back of their father, and then endeavour to get upon his knees to enjoy his sweet kisses. But now no children will do the same to the poor dead villagers who lie buried in the churchyard.

SHARE—Partake. From the verb *shear*, to cut. Derived from the Sax. word *scearan*, to divide; hence also a *share*, a division of the country; and *sheer*, to divide or to cut off the wool of sheep, also *shive*, a slice, now obsolete except among the poor of the northern counties of England—Lancashire, Yorkshire, &c. Cf. "Off a cut loaf to steal a shive."—SHAKESPEARE.

24. With the picture, cf. Virgil, *Georg.* ii. 523; So Dryden, ed. Warton, Vol. II. p. 565:—"Whose little arms about thy legs are cast,

And climbing for a kiss prevent their mother's haste."

And (Virgil's model) *Lucretius*, III. 908.

See also Thomson, *Liberty*, III. 171.

—*Lucretius* touch in *xeripere* (to be the first to snatch) is truer than any in Virgil or Gray.

CLIMB—Shall 'climb' his knees when he enters the house in order to share with their mother the kisses they envy one another.—BARROW.

25. SICKLES—Der. Sax. *sicel*, Lat. *secula*, from *seco*, I cut. The instrument used in reaping, a reaping-hook. Sickle differs from a 'scythe' which is a curved instrument with a sharp edge. The reaper, ploughman, teamster, and woodman appear successively in the stanza as varieties of the labouring class. This verse speaks of their labours in language as 'sturdy' as their own brawny arms. YIELD—Give way.

HARVEST—Ripe corn. It is remarkable that while Spring, Summer, Winter, have all their Anglo-Saxon names, we designate the other quarter of the year by

24. 'Gr'—Both the Ms. and Mr. Wakefield read 'Nor.'

25. 'Sickle'—*St. kites* in Ms., W.

Their furrow oft the stubborn glebe has broke ;
 How jocund did they drive their team a-field !
 How bow'd the woods beneath their sturdy stroke !

its Latin title 'Autumn,' 'harvest' (the Ger. *Herbst*), having been appropriated to the in-gathering of the *fruits* of this season, not to the season itself. In this indeed we are truer to the proper meaning of the *harvest* than the Germans, who have transferred the word from the former to the latter, for it is closely related with the Greek *karpōs* and the Lat. *carpo*. Occasionally, however, 'harvest' assumes with us the signification of *autumn*.—TRENCH, *Sel. Glossy*.

26. 'Stubborn glebe'—Comp. Gay's *Fables*, p. II. XV.

"'Tis mine to tame the stubborn glebe."

It means stiff earth or clay. STUBBORN—Radically as fixed and immoveable, as a *stub*. Cf. *stock-still*.

The thought of the stanza is this :—These simple yeomen, who now sleep in their village churchyard once brought nature into subjection ; making the harvest yield to their sickle, the stubborn *clod break* in pieces under their plough, the forest trees *bow* to their stroke. The classical scholar is reminded of the dominant tone of the *Georgics* of Virgil. *Has broke*—This word-form has now fallen out of use.—It is now considered as ungrammatical and is used for *broken* in order to rhyme with *stroke*. It governs *glebe* in the objective case. FURROW—Here means 'plough.' Literally, small trenches made by the plough.

27-28. Comp. Crabbe's *Village* :—

"His steady hand the straightest furrow made."

27. 'How jocund'—With what cheerful hearts.

JOCUND—Lat. *jocus*, a jest : used adverbially. Comp. Scott's *Lay*, Canto I. St. XIX. l. 3.

"And, with *jocund* din, among them all, &c."

The word is strange, and awkward, and barely English. Probably this is an instance of Gracism.

TEAM—A number of horses, oxen, or other beasts harnessed to the same vehicle or drawing the same load. See in *The Notes and Queries*, March 5, 1864, an account of a law-suit wherein it was decided that the word means *horses* only, not as was thought *cart and horses*.

AFIELD—To field. Cf. Milton's *Lycidas*, l. 27 :—"We drove *afield*." And Dryden's *Virgil*, Eclog. ii. 38,

"With me to drive *afield*"

The prefix 'a' is the A.S. *an*= 'in' or 'on.' Comp. *ashore*, *abroad*.

FIELD has no connexion with the verb to 'fell.'—MORRIS.

28. 'Sturdy stroke'=strong blow of the axe. *Sturdy* provincially signifies dizzy, firm, resolute, literally *stunned*, and is therefore probably derived from the same source as the Fr. *etourdi*. *Stun* may be connected. It is used in the sense of 'unbuxom' (unyielding), by Chaucer, Gower, &c., Comp. :—

"But to the roote bent his *sturdie stroke*,

And made many woundes in the waste oake."—SPENSER, *Fey*.

See also Dryden's *Georgs.*, III. 639,

"Labour him with many a *sturdy stroke*."

This stanza is made up of various pieces inlaid. 'Stubborn glebe,' is from Gay ; 'drive *afield*,' from Milton ; 'sturdy stroke,' from Spenser. Such is too much

Let not Ambition mock their useful toil,
 Their homely joys, and destiny obscure ;
 Nor Grandeur hear with a disdainful smile,
 The short and simple annals of the poor.
 The boast of heraldry, the pomp of power ;

30

the *system* of Gray's compositions, and *therefore* such the cause of his imperfections. Purity of language, accuracy of thought, and even similarity of rhyme—all give way to the introduction of certain poetical expression ; in fact, the beautiful jewel, when brought, does not fit into the new setting, or socket. Such is the difference between the flower *stuck* into the ground, and those that grow from it.

Bow'd—Fell or bent down ; were cut down. Woods—Trees (Metonymy).

29. AMBITION=The ambitious, i.e., aspiring statesmen, just as grandeur (v. 31) stands for the great and high-born.—The Abstract for the Concrete. See Angus, §. 202. 'Useful'—And as such no proper subject of ridicule.

29—32. Let not ambitious persons, who aspire after glory and renown, laugh at the useful drudgery, the inelegant pleasures and the obscure state of the poor rustics ; nor let richly great men who are accustomed to the tedious panegyrics of flatterers, hear the brief and uncoloured narratives of their lives with contemptuous smiles.

N. B.—*Obscure* and *poor* are regarded as imperfect rhymes.

30. 'Homely joys'—Simple unrefined pleasures which delight men in the early stages of society.

HOMEY—Enjoyed at home, domestic ; and so common, trite, vulgar. In American English the sense has been pushed so far that the word means 'ugly.'

'Destiny obscure'—The unknown, unnoticed state in which they are ordained to pass their lives ; the obscurity of their lot.

30—31. *Obscure* and *poor* are very imperfect rhymes ; such as Swift would not have allowed, and ought not to have appeared in such a poem, where the finishing it supposed to be high, and the expression said to be select.

31. DISDAINFUL—Expressive of disdain. [From the Latin *dignari*, to worship, and the primitive *dis*, *dis*, derives the French verb *dédaigner*, or the Ital. substantive *sdegno*, from one of which comes the E. *disdain*, which signifies to withdraw from worship, to desist from reverence.—TAYLOR.]

31—32. "This couplet has long since passed into household expressions," taking rank with some of Solomon's proverbs, and the profound truths which lie scattered over the plays of Shakespeare, and in the language (to use the expression) of Rev. John Gilfillan, one of Gray's editors, as if they had been carefully and consciously *chiselled* for immortality, to become mottoes for every churchyard.

32. ANNALS—Lat. *annales*, from *annus*, a year or year books, are records of events classified by years. Observe that this word is always used in the plural. It has no singular. The word was formerly sometimes used in the singular, as "In deathless *annal*,"—YOUNG. Syns :—A *chronicle* is a record of such events when it conforms to the order of time as its distinctive feature ; *annals* are a chronicle divided out into distinct years.

33. 'The boast of heraldry, &c.'—"Very like" says the Editor (in a note to the following passage of Cowley,) "in the expression as well as sentiment, to that fine stanza in Gray's *Elegy*, Vol. II. p. 213, Hurda's Edition.

"Beauty, and strength, and wit, and wealth and power,
 Have their short flourishing hour ;

And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour :

35

And love to see themselves, and smile
And joy in their pre-eminence awhile,
Even so in the same land
Poor weeds, rich corn, gay flowers together stand
Alas ! Death mows down all with an impartial hand "

Gray's stanza is, however chiefly indebted to some verses in his friend
W. L. Monody on Queen Caroline

"Ah me ! What boots us all our boasted power
Our golden treasury and our purple state,
They can not ward the inevitable hour,
Nor stay the fearful violence of fate — DOWNSY, *Misc.* ii 279]

'The boast of heraldry'—Those whose names are the greatest on the rolls of the College of heralds ; the noblest Those who can boast of long pedigree HERALDRY is variously derived [From the French, but a Teutonic word, some say derived from O H Ger *haren*, to cry out (Ogilvie), but others more probably, from *hariwalt*, O H Ger *hara*, army, *walten* to serve, or *alt, old, &c.*, one old in war, because the office of herald at tournaments was given to persons of this description Its derivative 'heraldry' correspond with *blazon* which has most probably its origin in the German *blason* (to blow the horn) for whenever a new knight appeared in a tournament, the herald had to sound the trumpet, and, because all appeared with close visors, to proclaim and explain the bearing of the shield or coat of arms belonging to each Because this was performed by the herald, this knowledge was called *Heraldry*, and because, in doing so, he blew the trumpet, it was called *blazoning the arms*]

Webster defines *Heraldry* as 'the art of recording genealogies and blazoning arms or ensigns armorial'

'The pomp of power'—Those who make the greatest display of their power The most powerful The grandeur attending men of power and greatness Parade of power, referring to the state affected by people in high rank.

34 'All that beauty, all that wealth e'er gave.'—The personal importance which beauty confers on its possessor and the social influence which necessarily belongs to the rich — JEFFERSON This expression simply means beauty and wealth, and is much weakened by the addition *e'er gave*, which was necessary for the rhyme *grave*.

Awaits has by the common consent of editors been altered to *await*. If the plural verb is to be retained, we would point out the words, *boast, pomp, all, all* is the subject, to the verb Some annotators take 'the inevitable hour' as the subject, and *awaits* is necessarily changed into *awaits* on the ground of its being the old reading as pointed in the Variation, and argue that such an inversion is so common with Gray as almost to amount to a mannerism This too (they say) gives a more natural sense to *awaits* — 'Await alike' = Are equally waiting for 'The inevitable hour' i.e. The hour of death which spurs neither rank nor riches but reduces all distinctions to the common level, Comp Horace, *Odes* I IV 13.

["Pale Death with impartial foot knocks at the cottages of the poor and the palaces of kings."

Also,

"Sceptre and crown must humble down
And in the dust be equal made
With the poor crooked scythe and spade." — SHIRLEY]

The paths of glory lead but to the grave,
 Nor you, ye proud, impute to these the fault,
 If Memory o'er their tomb no trophies raise,
 Where through the long-drawn aisle and fretted vault,

36. This line is said to be a literal translation from Bartholinus, to whom Gray is also indebted in his Norse poems.

33-36. The poet means to say that all the pride of pedigree, the parade of authoritative greatness, and all the temporal advantages ever derived from personal charms and vast riches, are alike liable to destruction:—in a word, all illustrious careers in life end in ruin.

This stanza is a familiar quotation.

36. 'The paths of glory &c.'—Life is frequently represented in poetry and moral writings as a journey, and the different pursuits of mankind are metaphorically called, *roads, paths, walks* or *ways*; as the *road* to preferment; the *path* of honour; the *walks* of the righteous; the *ways* of man, are all familiar expressions—and sometimes *life* is represented as a voyage:—as an *ocean* of misery, a *sea* of troubles; the *stream* of favours; the *fountain* of honours; the *tide* of prosperity; the *current* of affairs; the *ebb* of favour or fortune, are figurative expressions that are continually employed by orators and poets. For illustrations of this line see *The Vanity of Human Wishes*, 99—120; 165—74, &c., the examples are of Wolsey, Lord, &c.

GLORY is never employed now in the sense of 'vain-glory,' nor 'glorious' in that of 'vain-glorious,' as once they often were. 'But = Only. GRAVE—The German *graben*, and once used in the senses which *graben* still retains. *Engrave* has now quite lost the sense of to 'bury,' which it once possessed.

ANALYSIS—	Subj.	Pred.	Extens.
	The paths of glory.	lead	but to the grave.

25—36. These three stanzas contain the object of the poem, which is to show that death levels all distinctions, and that the poor who were buried in this churchyard, had all the feelings, pains and pleasures of the rich.

37. 'Nor you, ye proud &c.'—A prosaic and colloquial line. Note the ellipsis of *do*. Nor (do) you &c. 'Impute to these &c.' i.e., do not suppose that those poor men do not deserve "trophies" as well as you.—PAYNE. 'These'—The buried villagers.

38. 'If Memory o'er &c.'—If there are no striking monuments raised over their graves to commemorate their great deeds. TROPHIES—Cf. Cowper, *Table Talk*, l. 7:—"Brings down the warrior's trophy to the dust." Der. Gr. *tropaion*, a sign, or the memorial of victory, from *trope*, a turning, and *trepo*, to turn. Memorials of illustrious deeds and achievements, such as are raised upon the graves of conquerors, though the usage of the word is so extended that other than military heroes may be meant. Tablets put up in a church ornamented with swords or other emblems. Derivatively or originally a *trophy* is a triumphal monument erected on the spot where an enemy is raised away; hence a monument.

Raise—Subj. mood, 3rd pers., sing., pres., agreeing with *memory* as its subj. In prose we should write has raised.

39. 'Where'—Correlative to *there* understood. 'The long-drawn aisle'—Cf. Dart's *Westminster Abbey*.

"And the long aisles and vaulted roofs rebound."

37—38. These two lines originally read—

Forgive, ye proud, th' involuntary fault,
 If memory to these no trophies raise. Ms., M. and W.

The pealing anthem swells the note of praise.

40

AISLE—Der. Lat. *ala* of *avilla*, a wing, through the Fr. *aile*, O. Fr. *aile*. Some suggest *isle*, French *île*. "This word," says Johnson, "seems deducible either from *aile*, a wing, or *alle*, a walk, and is therefore to be written *isle*. The French spelling was common in Gray's time.—A side passage in a church partially separated from the nave by columns or spiers.

Gray was one of the earliest when the taste for Gothic architecture was reviving, as Milton was one of the latest true lovers of it, when the taste for it was declining.

FRETTED—Strictly, ornamented with frets or small fillets (or bands) intersecting, each other at right angles. (See *Glossary of Architecture*); from the O. Fr. *fretter* to cross, or interlace, as the bars of trellis-work. Cf. Milton, *Par. Lost*, B. I. 717, "The roof was fretted gold." Also, With golden

"The roof of the chamber—cherubims is fretted,"—*Cymbeline*, Act II. Sc. 4. l. 87.

Etymologically, these interlacing bands or beads were of iron (Lat. *ferrum*). *Ferrata* in Italian, an iron grating. See *Hamlet*, II. ii. 313:—"This majestical roof fretted with golden fire." To fret, A.S. *fretan*, to eat, or rub away. Cf. Ger. *fressen* (for *ver-essen*), "Like as it were a moth fretting a garment."—*Ps.* Cf. Tennyson, *The Brook*, V. 17:—"With many a curve my banks I frets." The subst. *frets* means the stops or keys of a musical instrument. It also means, agitation of the mind, passion.

Cf. "Yet then did Dennis rave in furious fret,
I never answer'd, I saw not in debt."—*Pope*, *Epis. to Arbuthnot*.

Fretful is of quite different origin. Cf. "Like quills upon the fretful porcupine."—*Hamlet*.

VAULT—Arched roof. The word is ultimately derived from the Latin *volvo*, I roll. It is not used in contradiction to *aisle*, to indicate a different thing. 'Fretted vault'—A continued arched roof variegated with raised and ornamented works.

40.

Comp.—"There let the pealing organ blow

To the full voice'd quire below,

In service high, and anthem clear."—*Il Penseroso*, l. 163

• Also, *Paradise Lost*, B. I. 708-709. and XI. 560.

PEALING—*Peal* means, a succession of wind sounds; as a *peal of thunder*. Der. Lat. *pello*, I drive. This word seems to belong to the family of to bawl, jubilee, bell, &c. In the text this word refers to the music of the organ. ANTHEM—Der. Gr. *anti*—against, *phone*=voice; Lat. *antiphoniz*, & S. *antifon*. Notice the A. S. *stefn*, E. *steap* (Wedgwood), and Cf. Fr. *venin*, Eng. *venom*, Fr. *migraine*, Eng. *megrin*. Lit., a song sung in alternate parts. Ordinarily a solemn chant or hymn.—A composition set to verses from the psalms or other portions of scripture, or the Liturgy, and employed in public worship. This species of music was first introduced as a part of the service of the English church in the beginning of the reign of Elizabeth. Here a divine song or hymn.

'Swells'—Used transitively in the sense of to 'enlarge,' to 'increase.'

37—40. Let not the rich who are proud of their virtues and actions carp at these low rustics, if to perpetuate their memory no trophies and memorials are raised over their tombs in some well-known cemetery, where in a grand church 'the full voiced choir' of priests paid to pray for the souls of the dead, sing sacred hymns in their praise which resound through the protracted aisle and fretted vault. NOTE—Song.

39—40. A familiar quotation,

Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?

41. This line looks as if it had been borrowed from Darwin's *Botanic Garden* :—
"The storied pyramid, the laurel'd bust
The trophy'd arch had crumpled into dust."

Comp. Thomson's *Castle of Indolence*, Canto. I. St. 52.

"Why authors, all this scrawl and scribbling sore?
To lose the present, gain the future age,
Praised to be when you can hear no more,
And much enrich'd with fame, when useless worldly store."

'*Storied urn*' i.e. Tombs storied or painted; sculptured tombs. The epithet is not happily transferred, as the monumental urn (a survival of the cinerary urn of the Romans) has no story inscribed on it. Cf:—

"And storied windows richly dight," *Il. Penn.* i. 159.

Also, "And storied urns record who rest below."—BYRON.

Here, as in Milton, *storied* is equivalent to 'inscribed with story'; embossed with figures or bearing an inscription relating to the story or history of the deceased. More often it means celebrated in song or fable.

URN—"The form of this vessel was derived by the Romans from Greece; but the Greeks did not employ their urns for sepulchral purposes. Among the Romans these vessels were especially consecrated to retaining the ashes of the dead. Similar vessels were used by the ancient Teutonic and Slavonic tribes, who likewise burnt their dead." In Shakespeare *urn* is used for *tomb*. Der. Lat. *urna*, a water pot, so named because when plunged in water it rises again. Literally a kind of vase of a roundish form, but biggest in the middle like the common pitchers. The *urn* is not the receptacle for the ashes of the dead, but merely an ornamental monument.

'*Animated bust*'—We sometimes call in a metaphorical sense a portrait, a speaking likeness, and a bust, a *breathing* or *animated* bust, to denote a *life-like* representation. Comp. Pope's *Temple of Fame*, 73.

"Heroes in *animated marble* frown."

"Lely on animated canvas stole

The sleepy eyes that spoke the languid soul."

Bust is radically the same word with *breast*, through the French *buste*, which is a weakened form of the German *brust*. The German equivalent for our 'bust' is *brust-bild*.—HALES.

42. MANSION—Lat. *mansio*, a staying, fr. *maneo*, to stay; Lit. a staying; hence a habitation, and properly the house of the Lord of the manor, but the last century poets use it in a more general sense. Comp. it with the word 'manor.' It is now taken for a splendid building. In the text the word is used metaphorically for the *body*, as it is the temporary abode or abiding place of the spirit or breath.

FLEETING—Short-lived; fugitive. 'An adjective, not a participle, in meaning. Here *fleeting* has a passive force. The verb to 'fleet' is usually active; "To fleet the time away," SHAKESPEARE, *As You Like It*, Act I. Sc. I. l. 124. Syns. *Transient* and *fleeting* are nearly alike, but *fleeting* refers to the fact of their being in the act of passing away; *transient*, to their shortness of stay. 'Transient' and 'fleeting' may also be applied to objects of sight, as light or colours; *transitory*, only to abstract things.—WHARLEY. '*Fleeting breath*' i.e. the fugitive or transitory life. The answer to the question contained in this couplet is, 'They cannot.'

Can Honour's voice provoke the silent dust,
 Or Flattery soothe the dull cold ear of Death?
 Perhaps in this neglected spot is laid

45

'Call back the fleeting breath' i.e., can we by such means, revive the bodies of the great so as to raise them above that common level to which death reduces all men?—HUNTER Its referring to *fleeting breath*.

43 Can honour's voice &c'—Can the homage we pay to the dead rouse them from their silence, excite any sensation, produce any emotion in the lifeless clay?—HUNTER

HONOUR—Respect or reverence shown in words PROVOKE—Lat *pro*, forth, *voco*, to call. Literally, to call forth or excite. Comp. *revoke*, *evoke*, *involve*, all from Latin verbs, compounded with prepositions. The ordinary sense in which *provoke* is now used is very easily traced to its etymological meaning as borne in this passage.—J. WATKINS

'Provoke the silent dust'—An unusually bold expression, to say the least of it. Pope has,

"But when our country's cause *provokes* to arms"

"The silent dust" i.e., the lifeless body which is reduced to dust or clay after death, *silent*, because void of the active powers of life. DUST—Comp. *Genesis*,
 11 19—

"Dust thou art and into dust shalt thou return."

See also, 11 7

44 Can the language of flattery please, or gratify the ear which death has made cold and insensible? The answer to this question is "No" *Soothe*—The verb to 'soothe' is in the Potential mood and interrogative form

Dull cold—These epithets are found side by side in Shakespeare Cf *Henry VIII* Act III Sc. 11 l 434

"And sleep in *dull cold* marble"

This line is by its very sound suggestive of the cold and melancholy of death.
 —M J of Education

'Death'—The abstract for the concrete, i.e., for the dead. It is personified.

41—44 PARAPHRASE—Can the monumental urn describing the virtues of the great, or the marble bust preserving a life like resemblance of their features, recall to the dead body the life that has fled from it? Can the homage we pay rouse the dust from its silence, or the language of flattery gratify the cold insensible ear of the dead.—HUNTER This stanza is a familiar quotation

45 'This neglected spot' i.e., This small piece of land which is not taken notice of *Island*—The singular verb is incorrect, if *hands* be regarded as the subject, or we must understand *are laid* from the context after 'hands'

NEGLECTED—Cf Scott's *Lay of the Last Minstrel*, Int. 11

"And he, *neglected* and oppress'd,
 Wish'd to be with them, and at rest"

Der.—Lat—*negligo*, *nec*, not, *lego*, I choose. Here slighted by the people of the day forgotten. Other words from the same root *lego*, are *negligence*, *sacrilege*, *sacrilegious*, &c. Thomson in his *Spring*, ver. 336 has used it in its primary sense—

"And yet the wholesome herb *neglected* dies"

Syns.—In *neglecting* we voluntarily leave undone what we ought to do. The word conveys a positive idea, *Disregard* is negative in its meaning. What is

Some heart once pregnant with celestial fire;
Hands that the rod of empire might have sway'd,
Or wak'd to ecstasy the living lyre.

But Knowledge to their eyes hor ample page,

disregarded does not strike the mind at all. We neglect knowingly ; we disregard from want of thought or attention to the subject.—GRAHAM.

46—47 'Some heart' = Some man whose heart. *Heart*—Fig. Synecdoche. *Heart* is frequently used in English for the feelings, as the head is put for the intellect. Nomin. Case to the verb *is laid*.

'Pregnant with' = Big with, great with, rich with, &c. are varieties of the same metaphor. Lat. *præ*, before, *gigno*, to beget. See further notes on *Paradise Lost*, B. I. l. 22. 'That'—Has hands for its antec., and is the nomin. to the verb *might have sway'd*, the object being *rod*.

'Celestial fire'—Heavenly genius or poetic inspiration. So Akenside,
"From heaven descends

The flame of genius to the chosen breast."

'CELESTIAL'—Syns. :—The Latin word *cælum* (heaven) leads to the idea of its natural appearance of hollowness or concavity. *Heaven*, from the A. S. *heafan* (to heave or raise up) points to height, moral or physical, as a leading idea. *Celestial* and *heavenly* are adjectives derived respectively from these two nouns. Hence, *heavenly* refer rather to what is sublime and exalted, whilst *celestial* is applied to the natural phenomena of the heaven.

47. Who might here become a ruler.—BARROW. 'The rod of empire' is rather semi-burlesque expression, than a serious one, and degrades the image. Tickell has a better "Proud names, that once the reins of empire held." But then the rhyme 'sway'd' would not have done. We see, while writing this, that 'reins' was in the original Ms., and undoubtedly dispossessed of its place for the sake of the verb.—*Aldine Poets*—GRAY. It means the sceptre or badge of authority, borne by kings, emblematical of their office. 'The construction of this verse is also irregular. 'Hands that might have sway'd the rod' is the true construction. HANDS—Fig. Synecdoche.

47—48. This couplet is a familiar quotation.

48. ECSTASY—Sometimes written 'extasy,' is from a Greek word *ekstasis*, which means the removal of a thing from its proper place ; from Gr. *ex*, out and *histemi*, to stand or be out of one's self. Hence distraction of the mind from error, astonishment or joy. There is another word in the English lexicon which is synonymous with 'ecstasy' viz, 'rapture,' derived from the Latin source. "*Ecstasy* originally implied 'madness,' it now means 'delight,' but in neither cause has it departed from its fundamental meaning, since it is the pature alike of this and that to set men out of and beside themselves. We still say of madmen that they are *beside themselves* ; but *ecstasy* or a standing out of ones' self, is as longer used as an equivalent to 'madness.'—TRENCH '*Wak'd to ecstasy*.'—This is borrowed from Milton :—"Waken raptures high."—*Par. Lost*, III. 369. Cf. also *Lucret*, 412. '*Or waked to ecstasy* &c.'—Or have produced the most ravishing music. *To ecstasy* is adverbial of manner to *waked*, meaning in an ecstatic manner. '*Living lyre* &c.'—The lyre made in a metaphorical sense, to live by the hand of the player. It is a poetical common place from Cowley downwards. Divested of metaphor it means this, 'The harp whose music ravishes the soul, by addressing itself to the feelings which are always present ; hence the propriety of the epithet *living*. Thus Cowley,

"Begin the song and strike the *living lyre*."

'But knowledge to &c.'—*Knowledge*=Science (Personified). Knowledge is here compared to an old volume which unlike a modern book, was written on volume

Rich with the spoils of Time, did ne'er unroll ; 50
Chill Penury repress'd their noble rage,

and formed into rolls. 'Their eyes'—The eyes of the dead, that now lie in the neglected spot.' It is necessary to go back six stanzas to find the subject to, which the relative *their* refers; i.e. 'The short and simple annals of the poor.' AMPLE—Lat. *amplus*, wide. Spacious. Antonyms, slender, narrow. 'Ample page,' because there is no end to knowledge which besides its immense stock continually increases with time; broad or extensive records. Page—Objective on *unroll*.

50 'Rich with the spoils &c.' i.e. 'Containing the riches which time, like a conqueror, has gathered together.—PAYNE. Mr. Barrow explains it thus, 'Containing accounts of all the discoveries that had ever been made, as well as the thoughts of all the great geniuses that ever lived.'

A critic in the *Madras Journal of Education* remarks thus, "Rich with the spoils of time" is a beautiful quality to be attributed to the 'page of knowledge,' and an expression, from its suggestiveness, poetical in the highest degree.

This fine expression is taken from Sir Thomas Browne's *Religio Medici*, which compare :—

"Rich with the spoils of Nature."

Milton, in one of his Sonnets styles Time, "Subtle thief of youth." 'Spoils of Time'—The book of knowledge in its pages displays the wealth accumulated by Time, the Universal spoiler.—JEAFRESON.

SPOILS, i.e. What is recovered from Time, or booty taken from Time. UNROLL—Lat. *unvolvere*, as in *Hor. Ep. II. ii. 223*. So the word *volume* properly applies only to the old shape of books.—HALES

Hence Pope speaks of Cowley

"Stringing his living harp."—*Windsor Forest* 281.

Living in this verse is tautological. Its meaning is, wake so as to be living (Proleptic). It may also mean 'immortal.'

LYRE—A stringed musical instrument of the harp kind, much used by the ancients to accompany the voice in song. The tradition respecting the origin of the lyre is curious. The Greeks ascribed the invention of it to Hermes who was said to have made it in imitation of a tortoise shell. It is the symbol of Apollo, yet other deities also bear it; and mythology mentions many gods who distinguished themselves on this instrument. It was played by educated Greeks in general and Themistocles having once declined playing when requested, he was considered a person without cultivation. *Hamourikos* (unmusical) signified an illiterate. Here no particular musical instrument is meant, one, 'the lyre,' is put for the class.

45—48. These lines may be explained thus :—Since inherent worth is not incompatible with low birth, it is quite natural to suppose that among the few who lie buried in this neglected spot (pointing out a particular piece of land) some one was gifted with sublime genius, while another, endowed with the talent for politics or poetry, might in favorable circumstances have ruled the destiny of a powerful nation or transported countless generations with spirit-stirring lyrical strains.

In 'unroll' there is an allusion to the manner in which, when flexible materials came into use, the ancients used to roll up their documents. The Greeks call such a rolled scroll *kottax*, and the Romans *volumen*, whence our word *volume*.—BARROW. Did ne'er unroll'—Never displayed.

51. 'Chill Penury &c.'—The same sentiment occurs in the Ode to *Eton College* :—

"Lo ! Poverty to fill the hand,
That numbs the soul with icy hand."

And froze the genial current of the soul.

Also, Shakespeare *Romeo and Juliet*,
 "Meagre were his looks
 Sharp penury had worn him to the bone."

Beattie's *Minstrel*,
 "And Poverty's unconquerable bar."

CHILL—This is explained by *froze*, l. 52. See note on the word *warm*, l. 87. *Penury*—Lat. *penuria* is want or security. The root *pen* is seen in the Greek words *penomai*, *peina*, *ponos*. Dean Trench observes on the word thus :—"This expresses now no more than the objective fact of extreme poverty ; an ethical subjective meaning not lying in it, as would sometimes of old. This is now retained only in *penurious*, *penuriousness*."

Syns. :—*Poverty* is a general state of fortune opposed to that of riches ; in which one is abridged of the conveniences of life. *Penury* (Gr. *penus*, poor) is used to denote a privation of things in general, but most essential for existence.—CRABB.
 'Noble rage'—Lofty aspiration.

RAGE—The word 'rage' like the Latin *furor* or the English 'frenzy,' lacking which (said Democritus) no man could be a great poet was in eighteenth century poetry, a synonym for 'poetical inspiration'. The use of the word 'rage' for desire, if not introduced by Pope, was too much used by him :—

(1) "So just thy skill, so regular thy rage."—Pope to Jervas.

(2) "Be justly warg'd with your own native rage."—*Prol.* to *Cato*, 43.

(3) And Tickell's *Prol.* :—

"How hard the task ! how rare the godlike rage"—STEELE, *Misc.* p. 70.

(4) Also, Cowley,

"Who brought green poesy to her perfect age
 And made that art which was a rage."

Rage in modern English means violent anger.

51-52, For the same sentiment, Cf :—

"Lore of different kind,
 The annual savings of a toilsome life,
 His school-master supplied ; books that explain
 The purer elements of truth involved
 In lines and numbers, and, by charm severe,
 (Especially perceived where nature droops
 And feeling is suppressed) preserve the mind
 Busy in solitude and poverty."

—WORDSWORTH, *Excurs.* B. I. 252—59.

52. FROZE—Congealed ; chilled. GENIAL—This word has brought with it from Latin its sense of kindly, joyous, festive. The root signifies production, fertility, generation. Its etymological meaning of *productive* is given to it by Milton and Addison. Lat. *genialis*, *genius*. What is natural to a man, what accords with his 'genius' was held to be the good attendant spirit of a man's life typifying the best that his *indoles*, or natural was capable of, under most favorable circumstances. Hence the modern meaning of 'cheerful,' 'hearty.' Here 'genial' means whatever is creative :—we say 'the genial spring,' 'the genial rays of the sun,' 'genial warmth,' &c.

'The genial current of the soul' i.e. Flow of feelings which exhilarates the soul, just as the circulation of the blood keeps up the vigour of the body.
 'Current of the soul'—Is also metaphorical.

Full many a gem of purest ray serene

49—52 These lines may be explained thus :—Poverty exercised its chilling influence over them so much that it not only prevented them from developing their high natural powers by book-learned knowledge and wisdom but also reduced their whole mental organism into a state of stupor or inactivity.

This stanza is a familiar quotation.

52. *Many a*—This is a difficult idiom. We find it as early as Layamon's *Brut* (circ. 1205), where it is declined as a single word. This is sufficient to disprove Archbishop Trench's conjecture that 'many' represents the French *manie*; and Barnes's that 'a' represents 'on.' Comp. the German 'manch ein.'

Many—(A.S. *manig*) is a diminutive and is 'joined to a plural noun, 'many times,' and with 'a' intervening to a singular one; or in Old English with 'a' before it as 'many a thousand French.' But it is possible that 'many' in modern English may be the result of a convergence between A. S. '*manig*' and French *manie* (see Adams, 6, 571). Some suppose 'a' to represent 'of,' and in the cons. with 'few' the subst. may be in the genitive. 'Full' is very commonly used in poetry, and so are *right*, *very*, &c. Notice that we say 'many a year,' 'many a time,' &c. but can not say 'few a year,' &c.; inverting it, we say 'a few years,' &c. *Gem* is in the objective case governed by the verb 'bear.' Dr. Thomas Brown censures the use of this word in connection with the other illustrations of the poem, which are picked up with great taste from rural scenes and circumstances. Hence 'Full many a gem' = Very many gems.

With the sentiment of the passage here compare Bishop Hall's *Contemplations* :—
"There is many a rich stone laid up in the boweles of the earth, many a fair pearle in the besome of the sea, that never was seen nor never shall be."

52—56. Much learning has been expended in tracing the original of these celebrated lines. Instead of quoting the many parallels more or less close, it will be more profitable to give the wise remarks of Lowell on imitations in general, from his essay on Dryden :—"He certainly gave even a liberal interpretation to Molière's rule of taking his own property when he found it, though he sometimes blundered awkwardly about what was properly *his*; but in literature it should be remembered a *thing always becomes his at last who says it best, and that makes it his own*. For example, Waller calls the Duke of York's flag

"His dreadful streamer, like a comet's hair."

• And this, I believe, is the first application of the celestial portent to this particular comparison. Yet Milton's 'imperial ensign' waves defiant behind his impregnable lines; and even Campbell flaunts his 'meteor flag' in Waller's face. Gray's *Bard* might be sent to the lock-up, but even he would find bail."

53. '*Purest ray serene*'—Hales remarks :—"A favourite word-order with Milton. For other instances of similar favourite arrangement of words with Milton, Cf. *Hymn on the Nativity*, l. 187, 'flowre-inwov'n tresses torn'; 'beckoning shadows dire'; 'every alley green'; 'thick and gloomy shadows damp,' &c."

Mr. Jeaffreson observes thus :—"This certainly sounds like tautology. But *serene* introduces the idea of calm, steadfast brilliancy;" and must be taken as an adverb qualifying *bear*. The meaning would then be, that the ocean kept these pearls serenely, (i. e. quietly), so that no one knew anything about them, or throwing out the purest and clearest rays of light.

53, &c. Comp. Thomson's *Lavina* :—

"As in the hollow breast of Apennine,
Beneath the shelter of onefreling hills,
A myrtle rises, far from human eye,

The dark unfathom'd caves of ocean bear ;
Full many a flower is born to blush unseen,

55

And breathes its balmy fragrance o'er the wild ;
So flourish'd, blooming, and unseen by all,
The sweet Lavina."

Comp. *Comus*, l. 22.

"That like to rich and various gems inlay
The unadorn'd bosom of the deep."

And, YOUNG, *Ocean*, St. xxiv :—

53—54. ANALYSIS—

The dark unfathom'd caves of ocean—Subject.

Bear—Predicate; Full many a gem of purest ray serene—Object.

SERENE—Lat. *serenus*, cloudless, perhaps akin to Arb. *sarih*, clear, pure, unmixed. First applied to a fair calm weather. Hence, calm, unruffled; bright, in a general sense as in the text. The Lat. *serenus*, is probably opposed to *pluvius*, rainy. The verb to *serene* is uncommon, though we find Thomson to use it so in his *Seasons* more than once: "That hushed the thunder and *serenes* the sky."—*Summer*.

RAY—O. Fr. *rai*, M. Fr. *rayon*, Lat. *radius*.

54. UNFATHOM'D—Immeasurable; not to be sounded or measured; lit., to *fathom* is to measure distance by fathoms (one fathom being equal to six feet). The subst. 'fathom' derived from A. S. *fæthm*, originally signified the distance from the tips of the fingers of one hand to the tips of those of the other, measured across the bosom, the arms being out-stretched. It then became a fixed measure of six feet, and is now chiefly a nautical term. The verb and derived adjectives are applied to measuring generally, and pass into metaphorical usages. The other form of the derived negative adjective from the original subst. is 'unfathomable' "Far o'er the unfathomable glade."—SCOTT, *Lady of the Lake*, C. I. l. 207.

55. Comp. Waller's

"Go, lonely rose :
Tell her that's young
And shuns to have her graces spy'd,
That hadst thou sprung
In deserts where no oft'n abide
Thou must have uncommended lied."

Also, POPE'S *Rape of the Lock*, C. iv. l. 622.

"There kept my charms conceal'd from mortal eye,
Like roses, that in deserts bloom and die."

And, YOUNG, *Univ. Passion*, Sat. V. p. 128.

"In distant wilds, by human eyes unseen,
She rears her flow'rs, and spreads her velvet green ;
Pure gurgling rills the lonely desert trace,
And waste their music on the savage race."

For the expression 'desert air', Wakefield refers to Pindar, *Ol.*, I, 10. Also, *Macbeth* Act IV. Sc. 3 :—

"How'd out into the desert air."

Full mā | ny a flōw'r | is bōrn | tō blūsh | ūn sēen |

And waste its sweetness on the desert air.
Some village Hampden, that with dauntless breast

The second foot is an Anapaest. 'Full many a flow'r is born to blush unseen'—An idiomatic form, and must not be recognised in good prose. *Full* is an adj. used adverbially. *To blush*—'To blush' when said of a flower, is equivalent to 'bloom.' 'Is born to blush' = Blooms. *BLUSH*—To bear a blooming red colour, or any soft bright colour, such as is raised on the cheeks by shame. Der. Low. Ger. *blusen*, to look red with heat, A. S. *blysa* = torch.

ANALYSIS—*Full many a*—Attrib. to Subject. *Flow'r*—Subject. *Is born to blush unseen*—Predicate.

56. 'Desert air'—The air of a place where there are none to recognise and set the true value on the sweetness. *Waste*—To spend to no purpose.

53—56. In these four lines the poet draws a parallel between the fate of unobserved genius, and that of gems and flowers which are now the less beautiful because the position in which Nature has placed them conceals them from human eye.

This is an universally known and admired verse. The metaphor contained in this is most exquisite, and perhaps no lines possess more finish.—*A Critic in the M. J. of Education*.

"The two similes in this stanza," observes a distinguished writer, "certainly produce very different degrees of poetical delight. That which is borrowed from the rose, blooming in solitude, pleases in a very high degree; both as it contains a just and beautiful similitude, and still more, as the similitude is one the most likely to have arisen to a poetic mind in such a situation." But the simile in the first two lines of the stanza, though it may, perhaps, philosophically be as just, has no other charm; and strikes us immediately as not the natural suggestion of such a moment, and such a scene.

Dr. Payne, in support of this ingenious observation, thus remarks—"There is an analogy, doubtless, between talents and virtues in the obscurity of deep poverty and a jewel concealed from the view of all, at the bottom of the ocean; but it is an analogy not likely to be suggested by the scenery of the churchyard; it yields, accordingly, less satisfaction than the other."

57. HAMPDEN—John Hampden (a cousin of the great Cromwell), and whose boldness in refusing to pay ship-money (1637) was the signal for open resistance to Charles I. See Student Hume, p. 391.

On Hampden's monument in the Church of Great Hampden in Buckinghamshire there is the following inscription:

"Here, in this field of Chalgrove, John Hampden, after an able and strenuous but unsuccessful resistance in parliament and before the judges of the land, to the measures of an arbitrary court, first took arms, assembling the levies of the associated counties of Buckingham and Oxford, in 1642, and here, within a few paces of this spot, while fighting in defence of the free monarchy, and the ancient liberties of England, he received a wound of which he died, June 18, 1643. In the two hundredth year from that day this stone was raised in reverence to his memory.

'Some village Hampden' i. e. Some villager possessed of all the spirit of a Hampden, though the only opportunity furnished him for exhibiting it, was the resistance of an oppressive landlord. Here *Hampden* (as *Milton* in l. 59, and *Cromwell* in l. 60) is to be parsed as a common name or substantive because it denotes one of the persons bearing the same name or a similar character. The figure used here is called *Antonomasia*. In Rhetoric the figure *Antonomasia* consists in the use of the name of some office, dignity, profession, science or trade instead of the proper name of the person; as when *his majesty* is used.

The little tyrant of his fields withstood ;
Some mute inglorious Milton here may rest,

for a king &c., or when instead of Aristotle, we say, the *philosopher* ; or, conversely, the use of a proper name instead of an appellative, as when a wise man is called a *Cato*, or an eminent orator a *Cicero*, the application being supported by a resemblance in character. Take other instances, Kurrachee is the *Alexandria* of Sind ; Liege is the *Birmingham* of Belgium (*i. e.* Liege : Belgium : Birmingham : England).

Gray wisely substituted Hampden and Cromwell for Brutus and Julius of the first draft.

That—Should be *who*. DAUNTLESS—Which nothing can daunt. *Undaunted* breast would mean *which nothing ever has daunted*. The one expresses a fact, the other an attribute. 'Dauntless breast'—Fearless spirit ; boldness. 'With dauntless breast' = Fearlessly.

58. *Withstood*—'With' bearing the sense of *against*, as in *withhold*.
'The little tyrant &c.' *i. e.* Mean, base-minded owner of the fields, which he (the villager) held as a tenant.—BARROW.

Cf. :—

"With open freedom little tyrants rag'd."—THOMSON'S *Winter*.

Also,

"The tyrants of villages."—JOHNSON, *Discourses*, i. 268.

TYRANT—Gr. *tyrannos*, lord, king. Dean Trench, in his *Study of Words* remarks on the word thus :—"Tyrant, with the Greeks had a much deeper sense than it has in our modern use. The difference between a 'king' and a 'tyrant' was far more profoundly apprehended by them than by us. A 'tyrant' was necessarily not a bad king who abused the advantages of a rightful position to purposes of oppression ; but it was the essence of the 'tyrant' that he attained dominion through a violation of the laws and liberties of the state ; and such an one, with whatever moderation he might afterwards exercise his rule, would not less retain the name. Thus the mild and bounteous Pisistratus was, and was called, tyrant of Athens, while the 'Nero of the North' would not have been esteemed such in their eyes. In the hateful secondary sense which the word even with them acquired, and which is felt still more strongly by us the moral conviction, justified by all experience, spake out, that what was gotten by fraud and violence would only by the same methods be retained ; that the 'tyrant' in the earlier Greek sense of the word, dogged as he would be by suspicion, fear, and an evil conscience, must also by a sure law become a 'tyrant' in the later, which is that in which alone we employ the word."

'Little tyrant'—Such as Cyrus in his boyhood, as we learn from *Herod. I.* 114.

FIELDS—The animals living in the fields. The container for the things contained.

59. Comp. Beattie's *Minstrel*, St. II. l. 1.

"And yet the languor of *inglorious days*,
Not equally oppressive is to all."

Also, Thomson's *Castle of Indolence*, C. II. St. 52, lls 3 and 4 ;

"Sweet Maro's Muse, sunk in inglorious rest,
Had silent slept amid the Mincian reeds."

Mr. Hales interrogates thus : Could a Milton have ever been mute and inglorious ? Or would a genius so vast have in some sort overcome all the circumstances that obstructed it ? Would he have "grappled with his evil star" ? (*In Mem. lxxiii.*)

58. VAR, *Fields*—Lands, changed in Ms., M.

Some Cromwell guiltless of his country's blood. 60

'Some mute inglorious Milton' i.e., who possessed the genius necessary for emulating Milton, had circumstance condemned him to silence and obscurity. Cf. Shelley's *Queen Mab*:—

'How many a rustic Milton has past by
Stiffing the speechless longings of his heart
In unremitting drudgery and care? &c."

MUTE—The word *mute* is applied to those who are forced by some circumstances to be *silent*. 'Mute' as a noun means a *silent actor* and a *dumb attendant* in the Courts of Mahomedan princes. **Syns.**:—A *dumb* man has not the power to speak. A *mute* man either does not choose or is not allowed to speak. What-ever takes away the faculty of speech, even for a time, causes a man to be dumb. **Mutē** (Lat. *mutus*, Gr. *mutos*, fr. *muo*, to shut—having a shift mouth) to his temporary disability, arising from arbitrary and incidental causes. *Silent* refers to a man's reluctance to speak. *Taciturnity* is an intensive silence, a *taciturn* man is one who scarcely ever speaks. We may be *silent* without being *taciturn*. *Silent* respects the act; *taciturn* the habit. *Silent* is opposed to *speaking*; *taciturn*, to *loquacious*. The *taciturn* are frequently gloomy and sullen.

'*Inglorious*' is not used in a bad, but merely in a negative sense.

MILTON—John Milton (1608—1674) is the only great Epic Poet of whom England can ever boast. His *Paradise Lost*, the noblest poem in the language stands conspicuous for sublimity of conception and force of style as his *L'Allegro* and *Il Penseroso* for their exquisitely varied harmonies; while his *Contus* is the most imaginative, the most melodious and the most classical of all English masques.

May rest is the verb to *Hampden*, *Milton* and *Cromwell*.

The expression 'Some mute inglorious Milton' has become proverbial.

But, says Disraeli, the lines in Shenstone's *School Mistress* which give so original a view of genius in its infancy,

"A little bench of heedless here,
And there a chancellor in embryo, &c."

were printed in 1742; and I can not but think that the far-famed stanzas in Gray's *Elegy*, where he discovers men of genius in peasants, as Shenstone has in children, was suggested by this original conception:

• "Some mute &c.—country's blood." is to me, a congenial thought, with an echoed turn of expression of the lines from the *Schoolmistress*.—*A Critic in the M. J. of Education*.

57—60. Perhaps the most interesting of all the emendations was that in stanza XV of the printed poem,—in which *Hampden*, *Milton*, and *Cromwell* were severally substituted for *Cato*, *Tully*, and *Cæsar*; it is said that this judicious change was suggested by *Mason*.

57—60. In this churchyard there may rest some villager, who, possessed of the boldness and patriotism of *Hampden*, resisted the devastations made in his fields by a tyrannical landlord, as the great English patriot resisted the encroachments of *Charles I.*; and there may rest another endowed with the sublime genius of *Milton*, but who forced to keep silence through the concurrence of some adverse circumstances, could not render himself celebrated by producing such an excellent poem as the *Paradise Lost*; while there may rest a third who having probably been a match for *Cromwell* in political tact and military prowess, might if favorable opportunity had presented itself, have shed the blood of his countrymen with the view to place himself upon the throne of such a powerful kingdom as England under some such title as *Lord Protector*.

Th' applause of list'ning senates to command,

This stanza is a familiar quotation.

CROMWELL.—Oliver Cromwell afterwards the Lord Protector, who fought for his country's freedom from the tyranny of Charles I., and established the Commonwealth. Born 1559. Died 1658. See *Student Hume*, pp. 417—60. The amount of guilt attaching to Cromwell's conduct varies of course according as we consider him to be a fearless patriot, or an unscrupulous military despot. Whatever view may be taken, he was certainly unsparing of blood.

Mr. Hales in his *Longer English Poems* observes thus:—The prejudice against Cromwell was extremely strong throughout the 18th century, even amongst the more liberal-minded. That cloud of "detractions rude," of which Milton speaks in his noble sonnet to our "chief of men," as in his own day enveloping the great republican leader, still lay thick and heavy over him. His wise statesmanship, his unceasing earnestness, his high-minded purpose, were not yet seen. As to the particular charge against him suggested here, it need only be remembered that it was not till sometime after Charles had raised his standard at Nottingham (Aug. 1642) that Cromwell became of importance. It was not till the spring of 1645 that he became the real head of the army."

The meaning of the line is, 'Some person like Cromwell but not guilty like him.' In this line, supply the ellipsis:—*here may rest.*

GUILTLESS.—Innocent. Syns. :—The term *guiltless* points to a man's general conduct; *innocent* refers to a particular charge. In *guiltless*, there is the want of intention to do harm; in *innocent*, there is merely the absence of the act. Guiltless is never properly said of things; *innocent* is applied both to persons and things.

Horne Tooke connects 'guilt' with 'guile' and 'wile.' It is more correctly traced to A. S. *gildan*, to pay, and means a debt or fine. See further notes in *Table Talk*, on the word 'guard' in line 66.

'Country's blood'—Fig. Metonymy. *Country* might mean 'king.'

Mr. Edwards, the author of "The Canons of Criticism," here added the two following stanzas, to supply what he deemed a defect in the poem :

"Some lovely fair, whose unaffected charms
Shone with attraction to herself unknown;
Whose beauty might have bless'd a monarch's arms,
Whose virtue cast a lustre on a throne.

"That humble beauty warm'd an honest heart,
And cheer'd the labours of a faithful spouse;
That virtue form'd for every decent part,
The healthful offspring that adorn'd their house."

61. The great age of Parliamentary oratory was just dawning when the *Elegy* was published. The elder Pitt was already famous for his eloquence.—HALF.

APPLAUSE.—Syns. :—*Praise* is the generic, and *applause*, the specific term for the expression of our approbation. There is less reflection in applause than in praise. We applaud from impulse. A man is praised for his general conduct, his steadiness, sobriety, &c. He is applauded for some particular action. Applause is spontaneous, and called forth by circumstances.

'List'ning senates'—Corporate bodies of influential men hearing the speech of the minister or some member of the Parliament. Cf. :—"Tho' wond'ring senates hung on all he spoke."—POPE, *Moral Essays*, I. 184.

SENATES.—Lat. *senex*, old. Properly applied to the legislative body of elders in ancient Rome. 'To command'—To command applause is to get it almost by force, to extort it from those who are unable to withhold it. The government of this is in verse 85, *Their lot forbade*.

The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
Their lot forbade: nor circumscrib'd alone
Their growing virtues, but their crimes confin'd ;

65

61—64. ANALYSIS :—

Subject	Pred.	Compl. of Pred. or Object.
(a) <i>Their</i> lot	forbade	to command the applause of list'ning senates.
(b) <i>(their lot)</i>	(forbade)	to despise the threats of pain and ruin.
(c) <i>(their lot)</i>	(Do)	to scatter plenty o'er a smiling land.
(d) and <i>(their lot)</i>	(,,)	(to) read their history in a nation's eyes.

61-65. The natural order of qns. is, 'Their lot forbade (them) to command the applause, &c., to despise the threats &c., to scatter, &c. and (to) read, &c.'

61—68. The meaning is, 'The obscure condition of these peasants did not allow them to challenge the praises of their noble audience by delivering eloquent speeches ; to pursue great objects in the face of danger and destruction ; to render a nation prosperous by the exercise of liberality and to ascertain the results of their actions from the looks of the people which best exhibit the inward feelings. But as their virtues were limited, so were their vices few ; they could not, for instance, usurp a throne by bloodshed or bring misery on mankind.'

62. 'To despise the threats &c.'—Before one can despise the threats of others, one must be above and out of their reach.—JEAFFRESON.

63. This verse is borrowed from Tickell.

'To scatter blessings o'er the British land.'

Cf., also, Behn, *Epilogæ*,

"Is scattering plenty over all the land."

As Walpole's long, peaceful administration (which ended in 1742) had done.—HALES.

SMILING—Cf. GOLDSMITH'S *Deserted Village*, l. 3.

'Where smiling Spring its earliest visit paid.' The epithet *smiling* is used here in the sense of *fruitful* ; or, as applied by a metaphor to the inhabitants, *grateful*. The meaning of the line is,—'Is to cause a fruitful land or country to abound in wealth by the introduction of commerce and agriculture in it.'

63—64. This couplet is a familiar quotation.

64. 'Read their history &c.'—Remarkable for the fulness of meaning condensed into a few words.—PAYNE.

The meaning in full is, 'To see by the looks of their fellow-countrymen how all their deeds and words were approved of, and thus to forecast what history would say of them, when dead.—BARROW. Or it may be paraphrased thus, 'And see in the glad contented looks of the people, their past history, i. e., the best records of their own acts.' Cf. Beaumont and Fletcher, VI. 135.

"For in their eyes I read a soldier's love."

'Their history' i. e., a nation's history.

65—65. 'Their lot'—Their destiny obscure of verse 30. 'Their lot forbade,' i. e. They were too poor and lowly.

CIRCUMSCRIB'D—Synonymous with *confin'd* in ver., 66. The past indicative and not the participle. To *circumscribe* is to draw a line all round that which you wish to confine or keep within bounds. Der. Lat. *circum*, 'round about, scribo, I write. Its nomin. is *lot*. 'Growing virtues'—In prose is equivalent to, 'the growth

Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,
The struggling pangs of conscious truth to hide,

of their virtues;' 'the development of their virtues.' 'Forbade to wade'—'He forbade to go' is not English.

67. 'Forbade to—throne,'—Cf. Pope's *Temple of Fame*, 347.

"And swam to empire thro' the purple flood."

'To wade through slaughter'—To gain supreme power by killing all their opponents.—BARROW. WADE—[Dan, *vad*, a ford; akin to Lat. *vadum*, a shallow place in water; and probably to old Ger. *wazar*, water.] Literally, to walk or go through water, or to walk through any substance which hinders, but yields to, progression. It was formerly used in its original sense, namely, to go generally. The verb *wade* often assumes an active form by the ellipsis of *through*. *Wade* and *swam* are strong Hyperboles. The infinitives *to wade*, *to swim*, *to hide*, *to quench*, *to heap* are all governed by *forbade*, which agrees with its subject *lot*.

67—68. This couplet is a familiar quotation.

68. This verse is borrowed from Shakespeare. Cf. :—

"The gates of mercy shall be all shut up."—*Henry V.* Act iii. Sc. 3.

Also in *Henry VI.* p. iii :—

"Open thy gate of mercy, gracious Lord."

Cf. Goldsmith's *Traveller*, lvs. 3—4 ;

"On onward, where the rude Carinthian boor
Against the houseless stranger shuts the door."

The truth of the statement will be historically illustrated by referring to the Lives of Napoleon and Hyder Ali.

The meaning is, to refuse to listen to the cry of mercy from a suffering people.—BARROW.

65—72. Who does not feel how flat and superfluous is the *latter* of these stanzas (*viz* the 18th) after the fine concluding couplet of the *former* of these (*viz* the 17th)? The two stanzas ought to have been remodelled; part of the 18th thrown into the 17th, and the whole should conclude with the *greatest crime*, the grandest imagery, and the finished picture,—

"Forbade to wade through slaughter to a throne,
Or shut the gates of mercy on mankind."

There should the description close; all after that must be weak and superfluous.

The meaning of these two stanzas is, These rustics were placed under such circumstances that they had occasion to repress the pangs of self-mortification which so often torment the minds of partizans who would obstinately hold to their own principles even after they have been fully convinced of the truth of those of their opponents; nor had they any reason to resort to the common expedient of political offenders who endeavour to conceal their guilt by suppressing the blushes on their cheeks; nor again were they so circumstanced as to become poet-laureates who are usually found to prostitute their noble powers to the flattery of proud and luxurious princes.

69. 'The struggling pangs &c.'—It has been justly observed that this stanza rather weakens than increases the interest excited by the last, and comes in

68. VAR. And } Or in Mr., M. and W.

To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride

70

laggingly after that sonorous couplet, 'Forbade to wade, &c.' which certainly ought to have closed the passage. The sense is—Their lot forbade their learning those arts by which men rise, as it is called, in the world, and which involve the abandonment of truth and industry, as well as mean flattery of the great.—PAYNE.

The metaphor in this line is obvious. The living conscious truth within a man is represented as struggling into birth, whilst he conceals this truth and also the pain which it gives him in its efforts to come forth. To *hide* these pangs is to stifle free inquiry and the propagation of truth. To do this was put out of their power by their obscure lot.—JEAFFERSON.

The life of Galileo affords an apt illustration of how those in 'high places' have endeavoured to hide the struggling pangs of conscious truth.—BARROW.

'Conscious truth'—The truth of which they are conscious, i. e., perfectly aware that the man is not acting falsely. His honesty struggles to assert itself.

70. 'Quench the blushes' Cf. :—

"Quench your blushes,"—SHAKESPEARE, *Winter Tale*, Act IV. Sc. 3.

To quench the blushes of shame is to destroy shame by making it shameless. The inward feeling of shame or modesty, Pudor, is manifested outwardly by blushes. To quench these, then, is to destroy the feeling of which they are evidences. The two lines describe the wilful extinction of intellectual and moral honesty.—JEAFFERSON.

INGENUOUS—Lat. *gigno, genui, ingenuus*. Natural, not assumed; of native, not of foreign growth.

There is the other word *ingenius*. In form they are almost alike. Formerly they were always confounded i. e., where we would now use *ingenuous*, the men of the remoter times used *ingenious*, and conversely. In Shakespeare's *Taming of the Shrew*, Act I. Sc. I., we find the word *ingenious* used for *ingenuous*.

"Here let us breathe and haply institute

A course of learning and ingenious studies."

• In the quotation from J. Taylor's *Holy Dying*, C. 2 § 4, *ingenuous* is used for *ingenious*.

"Since heaven is so glorious a state, and so certainly designed for us, if we please, let us spend all that we have, all our passions and affections, all our study and industry, all our desires and stratagems, all our witty, and *ingenuous* faculties, towards the arriving thither." See further notes on the words in Moon's Criticisms on Dean's *Queen English*.

The two words are however differently derived. *Ingenious* comes from Lat. *ingenium*, while *ingenuous* from Lat. *ingenuus*. The former indicates *mental*, the latter *moral quality*.—TRENCH.

71. This was but too common a fashion with poets in the days of patronage.—HALES. See Macaulay's *Essay on Boswell's Life of Johnson*. Thus Pope is constantly boasting that he is a unique exception to the prevailing vice, and satirizing menlike Bufo (Halifax.)

"Fled with soft dedication all day long."

PARAPHRASE.—'Or flatter the self-love of the proud and luxurious rich by adulatory verses.' Flattery is commonly spoken of as incense, the sweet perfume

With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,

burnt in honour of the Gods. The Muse's flame is the inspiration of the poet.—
JEAFFRESON. Here the language is metaphorical. Dryden's panegyric on Charles II. is an instance of the kind of flattery alluded to.

72. After this verse in Gray's first Ms. of the poem were the four following stanzas :—

"The thoughtless world to majesty may bow,
Exalt the brave, and idolize success ;"
But more to innocence their safety owe,
Than pow'r or genius e'er conspir'd to bless.

"And thou who, mindful of th' unhonour'd lead,
Dost in these notes their artless tale relate,
By night and lonely contemplation led
To wander in the gloomy walks of fate :

"Hark ! how the sacred calm, that breathes around,
Bids every fierce tumultuous passion cease ;
In still small accents whispering from the ground,
A grateful earnest of eternal peace.

"No more, with reason and thyself at strife,
Give anxious cares and endless wishes room ;
But through the cool sequester'd vale of life
Pursue the silent tenour of the doom."

And here the poem was originally intended to conclude, before the happy idea of the hoary-headed swain, &c., suggested itself to him. Mr. Mason thinks the third of these rejected stanzas equal to any in the whole *Elegy*.

INCENSE—Fr. *incense*, E. *incense*, a composition of sweet gums for burning in churches, from Lat. *incendo*, *incensum*, I kindle, I set on fire, fr. *in*, *candeo*, to burn. Perfume exhaled by fire. Here, it is used for acceptables, praises, flattery.

Gray himself forgot this when in 1769 he wrote an ode at the instillation of the Duke of Grafton as Chancellor of the university ; this conduct has not escaped the lash from the invisible hand of Junius.

The meaning of the line is, They never, like our modern poets, flattered self-indulgent patrons with dedicatory verses.

73. Gray's line is an imitation of Drummond. Drummond has,

"Far from the madding worldling's hoarse discords."

Are ignoble strifes confined to towns ? Are they impossible in villages ?
See Johnson's *London*, verse, 5th :—

"Resolv'd at length from vice and London far,
To breathe in distant fields a purer air,"

MADDING—Raving, or which drives others mad. There are two forms of this verb vizt : *mad*, *madden*. The shorter form often occurs in Elizabethan writers as in Sydney's *Arcadia* : "O villain ! cried out Zalmane, *madded* with finding an unlooked-for rival." *Mad* also occurs as a neuter verb—to be mad, as in Milton,

"The madding wheels
Of brazen chariots rag'd."

Their sober wishes never learn'd to stray ;
 Along the cool, sequester'd vale of life 75
 They kept the noiseless tenour of their way.

This intrans. verb has long been obsolete except in this participle, which is itself extremely rare in modern English. "Poul, thou maddest, many letters turnen thee to woodnesse."—WILKIE, *Bible*, Acts, Ch. XXVI. 24.

"But now from me his madding mind is start :—SPENSER, *Shep. Cal.*

'*Madding crowd*' i. e. Those who follow ambition and avarice with an eagerness almost equal to madness. 'The madding crowd's ignoble strife'—The base contention of the furious mob for power, riches and honour.

73-74. There is an ambiguity in this couplet, which indeed gives a sense exactly contrary to that intended ; to avoid which, one must break the grammatical construction. The construction may be thus exhibited :—"The *sober* (antithetical to *madding*) *wishes* of them who were removed from the ignoble strife of the crowd or mob *never learned* (from the example of others) *to stray*, or wander far from home. The meaning is, 'living far from the influence of the 'ignoble strife,' their wishes never strayed towards it.' The *far from* has no grammatical connection with *stray*.—PAYNE.

74. 'Their sober wishes never learn'd to stray ;'—Comp. Langhorne's *Poems*, . P. II. p. 123.

"With all thy sober charms possess,
 Whose wishes never learnt to stray."

75. Comp :—"Me though in life's sequester'd vale
 The Almighty Sire ordain'd to dwell."—AKENSIDE.

Also, Pope *Epistle to Fenton* :—

"For to loud praise and friend to learned ease,
 Content with silence in the vale of peace."

COOL—Not distracted by party factions. SEQUESTER'D—Retired, secluded. 'Sequester' in Roman law was an arbitrator or umpire in a suit who, having no personal concern in the case, was said to stand apart (Lat. *secus*). Hence the application of 'sequestered' to persons or places which stand apart from, as if unconcerned in, the affairs of the world around him. Though it seems never to have borne this vague derivative sense in Latin, yet the first English writers who employed the word were familiar with this meaning (see Richardson).—JEAFFRESON.

'*Vale of life*'—The life of a country swain is compared to a low vale in respect of its solitude, security and peace. *Vale* because their position was an humble one.

75-76. A familiar quotation:

76. TENOUR—From Lat. *teneo*, to hold ; it originally meant a *holding on*, a continuous career or course, which sense it bears in this place. (See Virgil's *Æn.* X. 340.) When spelt without the 'u' it means a *clef of music*. This distinction is very properly noticed in Dr. Nugent's *English and French Dictionary*, where the words stand thus :—

"Tenor, *alto* masculine
 "Tenour, *maniere*, feminine."

It must be noticed here that the meaning changes with the change of spelling, which is not the case with that group of words which are written in two-fold

Yet ev'n these bones from insult to protect,

ways, vizt with 'u' and without 'u,' e. g., *favour*, *favor*, *honour*, *honor*, *labour*, *labor*, &c.

Now the objection to the absence of 'u' in these words is not only that it makes, very ugly words, totally unlike anything in the English Language before, but that it obliterates all trace of the derivation and history of the word. The late Archdeacon Hare, in an article on the English Orthography, in the *Philological Museum*, some years ago expressed a hope that abominations as *honor*, *favor* would henceforth be confined to the cards of the great vulgar. There we still see them and in books printed in America. See Moon's *Criticism on The Queen's English*, pp. 46-50.

73—76. The moderate hopes of these simple peasants always kept them from joining in the crowd of worldly men, who are meanly striving for power and wealth; they confined their quiet course of life like a gentle stream, to the peaceful and solitary vale, quite unmindful of the busy bustle of worldly life which may well be compared to a violent torrent rushing from one precipice to another.

77. *Yet*—Nevertheless. This word resumes the argument from v. 40: all between ver. 41-76 being a digression. '*Ev'n these*'—The letter 'e' is rejected by the figure *Syncope*. It is here pronounced as a monosyllable. *INSULT*—Lat *in*, *salio*, I leap. Properly to leap as on the prostrate body of a foe. It is one of the multitude of words, which however, now used only in a figurative sense, did yet originally rest on some fact of the outward world, vividly presenting itself to the imagination; a fact which the word has incorporated for ever, having become the indestructible vesture of a thought.—TRENCH. The literal etymological meaning of the word is the best here; desecration. '*These bones*'=The bones of these.

So 'is' is often used in Latin, especially, by Livy, as V. 22.

'*Yet ev'n &c.*' The direct train of thought, which has been so interrupted, is here resumed, from the stanza beginning, "Nor you, ye proud," and may be thus connected:—Though these poor people have no monuments in cathedrals yet even they love to have some memorial, however frail, raised near their bones, to bespeak the sympathy of passers-by.—PAYNE. The meaning of the line is, To prevent men from treading over their graves.

77—79.—This was an age much given to elaborate Epitaphs and Elegies. See W. Thomson's *Epitaph on my Father*, *Epitaph on my Mother*, Smart's *Epitaph on the Rev. Mr. Reynolds*, &c. Part of Book III. of Watt's Poems (died 1748) is "sacred to the memory of the dead", and contains "an Epitaph on King William," &c. Shenstone has an Elegy "on the untimely death of a certain learned acquaintance," &c. Gray himself had contributed to this funeral literature. See also Pope's works, Goldsmith's, &c., and the walls and monuments of Westminster Abbey, *passim*. This style of writing still survives in country places; but happily even there is growing rarer.—HALES.

"Almost all nations have wished that certain external signs should point out the places where their dead are interred. Among savage tribes unacquainted with letters, this has mostly been done by rude stones placed near the graves, or by mounds of earth raised over them. This custom proceeded obviously from a two-fold desire; first, to guard the remains of the deceased from irreverent approach, or from savage violation: and, secondly, to preserve their memory."—WORDSWORTH, *On Epitaphs*.

77—92. The four stanzas, beginning "Yet ev'n these bones" are to me original: I have never seen the notions in any other place; yet he that reads them

Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd,

here persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame, and useless to praise him."—JOHNSON'S *Lives of the Poets*, Gray. These are very natural and touching.

77—79. *Protect* and *deck'd* are not allowable rhymes.

78. *FRAIL*—Lat. *fragilis*, weak; not proof against the assaults of time. *Fragile* is from the same source.

'*Still*'—Notwithstanding; it strengthens 'yet'; or it may perhaps mean that the monument still exists. But Payne says, it means 'always,' 'continually,' as if put for "you will constantly find." A somewhat rare use of the word, if this be indeed its meaning here, which is not certain. At any case the position of the adverb here is awkward.

79. *UNCOUTH*—The English words 'uncouth,' 'know,' 'can' are of the same stock of words with *ken* and its allied form *koz* or *con*, which run through all the Teutonic languages with the generic meaning to 'know,' 'to be able.' The root may be thus traced in all Aryan tongues. In Sans. it is *gnā* (गन्) *ndman*—*gnāman*, as Lat. *nomen*=*gnomen* (*cognomen*, *ignominia*). Whether the primary signification was self-knowledge generally—or that of any particular sense, as sight, or smell, is a disputed point. Dean Trench thus remarks on it:—"The word 'uncouth'—now unformed in manner, ungraceful in behaviour; but once simply 'unknown.' The change in signification is to be traced to the same causes which made 'barbarous,' meaning at first only 'foreign,' to have afterwards the sense of 'savage' and 'wild.' Almost all nations regard with disfavour and dislike that which is outlandish, and generally that with which they are unacquainted; so that words which at first did but express this fact of strangeness, easily acquire a further unfavourable sense." *Couth* has become obsolete since Spenser's time, or rather exists merely in the form 'could.' It is found in early writers in the forms *couth*, *coulthe*, *coud*, &c. (See Morris, *Sp. of Early English*), principally with the sense 'knew' or 'could,' as the preterite of the verb *cunnen*, Mod. E. *can*, Prov. *ken*. "To dancen well *coulthe* they the guise."—CHAUCER, *Robert of Rochester*. "Of secret love he *coudes* and of *solas*"—*Ig. Mullere's Tales*, V. 3200. "Well *couth* he tune his pipe, and frame his stile."—SPENSER, *Shepherd's Calendar*, Jany. This last passage illustrates the transition to the modern sense of 'could,' the letter 'l' of which was inserted to make it uniform with 'should.' But 'couth' in the word 'uncouth' represents not so much the preterite as the past part. of the Anglo-Saxon *cunnan*, *gekynth*, known, see Beowulf in Angus 'H. E. T.' § 70.

It also occurs as a present tense and as a participle. As a pres. it has in *Piers Ploughman*, Ed. Skeat, V. 181, a causative form.

"I *couth* it in owre cloistre, that all owre conceit wrote it."

As a part. in *Sir Gawayne and the Green Knight*, Ed. Morris, 14900, &c. *Uncouth* survives in Lowland Scotch as 'unco.'

Syns.—Uncouth, unknown, strange, foreign, barbarous, and therefore rough in manner. The progression of idea is clear enough.

'With uncouth rhymes &c.'—Adorned with verses, which have very strange rhymes, and with sculpture of the most rustic and inartistic description.—BARROW.

RHYMES—According to derivation the word is to be spelt *rime*. *Rhime* was the old spelling. Fr. *rime*, It. *rima*. The A. S. *rime* is a word to denote number.

Implores the passing tribute of a sigh. 80
 Their name, their years, spelt by th' unletter'd Muse,
 The place of fame and elegy supply :
 And many a holy text around she strews,

The 'h' and 'y' had got into it by the confusion with the Greek word *rhythm*. *Rhythm* is a modulated composition of words, not according to the laws of metre, but adapted in the number of its syllables to the judgment of the ear, as are the verses of our vulgar poets. *Rhyme* or *metre* is an artificial rule with modulation. *Rhythmus* is the modulation without the rule. *Rhyme* or *metre* is the recurrence at regular intervals of syllables similarly affected. 'Accent' bears the same relation to 'Rhythm' what the foot is to *Metre*. Here simply dogmatical verses, and is contrasted with 'poetry.'

'*Uncouth rhymes*'—Rude unpolished verses. '*Shapeless*'—Without beauty or taste: opposed to 'shapely.'

'*Sculpture*'—Lat. *sculpo*, to carve. Statues or images carved or engraved.

DECK'D—Adorned. Why is the final 'd' sounded like 't'? Give other examples.

80. Comp. *Lycidas*, l. 21 :—

"So may some gentle Muse
 With lucky words favour my destin'd urn,
 And, as he passes, turn
 And bid fair peace be to my sable shroud."

Mr. Barrow explains the last couplet thus :—The rudely sculptured memorial stone seems to call on the passer-by, to heave a sigh of sorrow at the thought of the loss, he who now lives in that grave, must have been to his bereaved family.

IMPLEORES—The monument either by its appearance or by words on it to that effect implores or requests for sympathy from the passer-by. It agrees with its nominative *memorial*, and is the only verb in the sentence which begins at 'yet.' *Erected* is a part, but it has after it the infin. of purpose, to *protect*. PASSING i. e. Given in passing, by the passer-by. The word also conveys a notion of transitoriness, slightness, as if the emotion roused were not a deep one. A familiar quotation.

81—82. Comp. Cowper, *Task*, B. I, l. 283 :—

"In characters uncouth, and spelt amiss."

The meaning is, Their tombs are inscribed only with their names and years written by some ignorant poet, instead of eulogies and commendations, or elegiac poems which are designed for the rich and powerful.

81. 'Th' unletter'd Muse' i. e., the unlearned rustic verse-maker substitutes the name and age of the dead for the pompous epitaph or elegiac stanza in which the rich are commemorated after death.

UNLETTER'D=Illiterate. Cf. 'Man of letters' and such expressions. MUSE=Poet. Cf. Shakespeare, *Sonnet XXI*.

"So is it not with me as with that man,
 Stir'd by a painted beauty to his verse."

So in Spenser, Milton, Dryden, &c. '*Spelt*' may be taken literally.

'*Their years*'—The year in which each of them was born and the year in which he died,—the memento or statistics of birth and death.

83. '*Holy text*'—The holy texts are passages from the Holy Bible.

That teach the rustic moralist to die.

For who, to dumb Forgetfulness a prey,

85

Holy—As the consciousness of the close relationship that exists between physical and moral purity is shown by the double meaning in old times of the word *clean*; so the close connection generally felt to exist between soundness of soul and of body is illustrated by the common origin of *heal*, *health*, *hale*, *holy*, all of which come from the Goth. *hails*, sound.—SMITH. Its antonym in *profane*.

TEXTS—Der. Lat. *textum*, *textus*, a weaving or web, a composition, the subject of a discourse. Cf. *Pretext*.

'*She streys*'—She (i. e. the Muse) scatters over the various grave stones. To *strew* or *strow* is the A. S. *stredan* or *strecwian*.

80—81. A familiar quotation.

84. These holy verses inculcate moral precepts which prepare the rustics for death. '*Rustic moralist*'—The villager, whose morality does not extend beyond the range of sundry wise maxims drawn from the experience of past generations, and handed down from father to son. '*Learn to live*' and '*Learn to die*,' translations from Latin, are not uncommon mottos for a tombstone.—JEAFFRESON.

MORALIST—Used here loosely for one who learns or practices morals; philosopher. The meaning of the line is, That enables the village philosopher to face death without fear.

Teach—Is ungrammatical. Strict grammar requires the singular '*teaches*,' as the nomin. of the relative that is '*many a text*.' '*To hide*'—How to live, so that when he dies he may die at peace with God.

85. '*Who*'—Who is there, that. At the first glance it might seem that *to dumb Forgetfulness a prey* was in apposition to *who*, and the meaning was 'who that lies now quite forgotten,' &c; in which case the 2nd. line of the stanza must be closely connected with the 4th; for the question of the passage is not 'who ever died?' but 'who ever died without wishing to be remembered?' But in this way of interpreting this difficult stanza (i) there is comparatively little force in the appositional phrase, (ii) there is a certain awkwardness in deferring so long the clause (virtually adverbial though apparently co-ordinate) in which, as has just been noticed, the point of the question really lies. Perhaps therefore it is better to take the phrase *to dumb Forgetfulness a prey* as in fact the completion of the predicate *resigned*, and interpret thus:—'Who ever resigned this life of his
ly ignor
lf to it
though

HALES.

An imaginary objector is answered. The following lines are a protest against the Lucretian, Epicurean, or Materialistic view which looks on death as the end of all things, and denies a future existence.—JEAFFRESON.

'*For who, to dumb &c.*'—This stanza is connected with the last but one, the last being in parenthesis.—PAYNE. This is a familiar quotation.

A critic observes thus:—Here our author has a very expressive word, highly poetical, but I think not common; and Daniel has, as quoted in Cooper's *Musses' Library*,

"And in himself with sorrow does complain
The misery of Dark Forgetfulness".—M. J. of *Education*.

The meaning of the verse is, Who ever resigns this life so that it should be forgotten.

This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,

'Dumb Forgetfulness'—After oblivion. Oblivion tells nothing of the past, and is therefore called 'Dumb'. But is *prey* in apposition to *who* or to *being*? If to the latter, then *dumb* means *blank, silent, without sound or life*. Syns. :—A *dumb* man has not the power to speak. A *mute* man either does not choose, or is not allowed, to speak. Whatever takes away the faculty of speech, even for a time, causes a man to be dumb. Men are dumb from some organic defect : circumstances may make us mute.—GRAHAM.

FORGETFULNESS—Syns. :—*Forgetfulness* and *Oblivion* fall under the class of active and passive. The former refers to persons, the latter to things. We cannot speak of things buried in forgetfulness, nor can we allude to the oblivion of men. *Forgetfulness* is an act of the mind, *oblivion* a state of things. Oblivion refers to things forgotten, forgetfulness to those who forget them. Persons are forgetful ; things are lost in oblivion.—GRAHAM.

'A prey'—Given over to, or, as we say, the victim of anything. The metaphor being from a wild ravenous beast. *Prey* is derived from Latin *præda*, through Fr. *proie*.

86. 'This pleasing anxious being'—See in the fine lines to Life by Mrs. Barbauld (given in part in the Golden Treasury).

"Life ! we've been long together
Through pleasant and through cloudy weather."

The meaning of the expression is, Dear to men notwithstanding its anxiety. This existence, however full of *anxiety*, is always *pleasing*. ANXIOUS—Full of care.

85—6. Comp. also, "And mortals the sweets of forgetfulness prove, &c." —GOLDSMITH'S *Hermi*.

87. 'Warm'—This word recalls the associations of comfort and cheerfulness which are the result of sunshine, just as *cold* and *chill* are associated with discomfort and misery. PRECINCTS—Lat. *præcincto*, fr. *præcingo*, to encompass, was the lobby or gallery which ran round or girdled (*præcingo*) a Roman amphitheatre. Hence, by the 'precincts of a building' is meant the immediate neighbourhood. This is a lifeless and prosaic word ; and unsuited to the epithet *warm*. 'The warm precincts of the day,'—The pleasing scenes of life as opposed to the dull gloom of the grave. *Day*—For *life* is a rendering of the classical *lux*. (Metonymy).

85—88. Our author had evidently Milton's lines when he wrote this beautiful stanza.

"— For who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wild womb of uncreated night,
Devoid of sense and motion" ?—*Paradise Lost*, B. II. ll. 146-151.

Addison too, has appealed to the same principle of our nature, when he puts these words into the mouth of Cato,

"It must be so—Plato thou reasonest well,
Else whence this pleasing hope, this fond desire,
This longing after immortality ?" &c.

The meaning of the whole stanza is, What human being conscious of the utter oblivion to which he would be consigned after death, ever left this life which

Nor cast one longing, ling'ring look behind ?
 On some fond breast the parting soul relies,
 Some pious drops the closing eye requires ; 90

though full of troubles and anxieties is nevertheless dear to every body without expressing an earnest desire to live longer.

88. 'Nor cast one—behind?'—So Whitehead's *Ode* I. Vol. II. p. 263:—

"The voice resumed again, proceed,
 Nor cast one lingering look behind."

'Nor cast'—'And did not cast'; or, 'without casting.' 'A *longing look*' is a look expressive of longing or desire. This contains a good instance of the Figure *Alliteration*.

89. [So Drayton in his *Moses*:—

"It is some comfort to a wretch to die,
 (If there be comfort in the way of death)
 To have some friend, or kind alliance by,
 To be officious at the parting breath.]"

'On some fond breast &c.'—The dying man trusts to some tender loving heart to shed tears of sorrow over him; such tears as may console him with the thought that he is not dying uncared for.—BARRROW.

"In this stanza the poet answers in an exquisite manner the two questions, or rather the one question twice repeated, of the preceding stanza. His answers may, as has been suggested to me by a friend, form a *Climax*. The 1st line seems to regard the near approach of death; the 2nd its actual advent; the 3rd the time immediately succeeding that advent; the 4th a still later time. What he would say is that every one while a spark of life yet remains in him yearns for some kindly loving remembrance; nay, even after the spark is quenched, even when all is dust and ashes, that yearning must still be felt. We would never not be loved. The passion for affection and sympathy can never, never die. • Strangely different was Sterne's wish about his last moments—a wish which accident gratified.—HALES. 'Parting soul' i. e. The period before death.

• FOND—Loving and beloved. Unlike 'silly,' and some other words, it has gradually reversed its meaning from bad to good, the original sense being *foolish, clotting*. For *parting*, see notes on l. 1. RELICS—Perhaps a hybrid from *Lat. re*, again, and the Eng. verb *lie*. Gray may intend that this derivation should suggest itself, and add a shade to the meaning.—JEAFFRESON.

90. 'Some pious drops &c.'—Cf. :—

"No friend's complaint, no kind domestic bear
 Pleas'd thy pale ghost, or grac'd thy mournful bier;
 By foreign hands thy dying eyes were clos'd."—POPE'S *Elegy* 81.

And,

"Then from his closing eyes thy form shall part."—V. 80.

PIOUS—In the sense of the *Lat. pius*, affectionate. 'Pious drops'—This expression is borrowed from Ovid. See *Ov. Trist.* IV. iii. 41. It means, tribute of affection in the form of tears.

The eye closing in the sleep of death asks for (requires) some pious drops, i. e., some (not many) tears shed by those whose near connection with the dying makes mourning a duty, and tears the fulfilment of a sacred obligation.—JEAFFRESON.

'The closing eye'—The moment of death.

Ev'n from the tomb the voice of Nature cries,
Ev'n in our ashes live their wonted fires.

91—92. A familiar quotation.

91. 'Voice of Nature'—From the *Anthologia*.

A critic observes thus, "This line is so obsolete that it is difficult to apply it to what preceds it. Mason in his edition in vain attempts to derive it from a thought of Petrarch, and still more vainly attempts to amend it; Wakefield expands an octavo page to paraphrase this single verse. From the following lines of Chaucer, D'Israeli in his *Curiosities of Literature*, Routledge Edition, 1866, p. 212 traces how Gray caught the recollected idea. The old Reve in his Prologue, says of himself, and of old men,

For whan we may not don than wol be spoken;
Yet in our ashen cold, is fire yroken."—TYRWHITT'S *Chaucer*.

Rev. Proq. ver. 3879—3880.

The similarity is in the words, not in the sense. The Reve says that even in old age the passions of youth are warm. Gray means even after death the yearning for affection still lives.

Wakefield cites Pope, *Epistle to M. Blount*, ver. 72 :—

"By this e'en now they live, e'en now they charm,
Their wit still sparkling, and their flame still warm."

Gray himself quotes from Petrarch 169th (170th in some editions) sonnet which is thus translated by Nott :—

"These, my sweet fair, so warns prophetic thought,
Closed my bright eye, and mute thy poet's tongue,
E'en after death shall still with sparks be fraught,"

the 'these' in the first of the quoted lines meaning his love and his songs concerning it. Comp. *The Bard*, l. 122.

Add the well-known lines from Tennyson's *Maud*, l. (xxii 11.):—

"She is coming, my own, my sweet,
Were it ever so airy a tread
My heart would bear her and beat,
Were it earth in an earthly bed :
My dust would hear her and beat,
Had I lain for a century dead,
Would start and tremble under her feet
And blossom in purple and red."

92. 'Ev'n in our ashes &c.'—Even in the grave, that desire for affectionate sympathy which we evinced when alive, is expressed by the "frail memorial still erected nigh."—PAYNE.

PARAPHRASE—'Ev'n in our ashes,' i. e., even when no more of us is left than may be contained in an urn (ver. 11), 'the wonted fires of those ashes are still alive'; i. e., the desire to be remembered by our friends is as keen as it was wont to be when we were alive.

He may not be actually thinking of the state of the soul after death, but may be poetically regarding the inscription on the tomb as the real expression of a dead man's wishes.—JEFFERSON.

92 Var. *Ev'n live—Ard glow*, in *Ms.*, M. and W.
The First and Second Editions read.—

Asks, and faithful to her wonted fire.

For thee, who, mindful of th' unhonour'd dead,
Dost in these lines their artless tale relate;
If chance, by lonely Contemplation led,

95

WONTED—*Wont* from the obsolete word *to wone*, to be accustomed, of which the current adjective *wont* is the participle, and *wonted* another participle, formed upon the belief that the verb is *wont* and not *wone*.—MORELL. It is derived from A. S. *wunian*, to live, to dwell. *Wont* is not a past part. pass. of 'won.' It is the present indic. of a separate and independent verb formed from the past. part. *woned* or *wont*, and meaning, to be in the habit of doing. Its preterite and past. part. take the form *wonted*. From Richardson's quotations it does not appear to have come into use before the middle of the sixteenth century.

It is now becoming obsolete, and, excepting in the part. '*wonted*,' has died out completely from familiar language, its place being filled by the past part. '*wont*' with the auxiliary verb '*to be*.' This combination has always existed in the language, and, bearing the same meaning as '*to wont*,' has created some confusion.—JEAFFERSON.

'Live their wonted fires'—Emotions that are felt in life. '*Wonted fires*'—The warmth of natural family affections.

89—92. The meaning is, 'Man's love of life is so great that it continues to his very last moment in the expectation of being remembered and lamented by some of his dear friends and relatives; nor is it suffered to perish even with his death, for his tomb or ashes, as the case may be one of burial or burning, naturally call up his memory in all the liveliness of the man.'

93. '*For thee*'=As for thee or as to thee. The poet here addresses his own soul and predicts the manner of his death and the account which might be given of him by an old swain.

'*Mindful*'—Lat. *memor*; not forgetful of, or wanting in due respect to the dead.

93, &c. From so many different quarries are the stones brought to form this elaborate mosaic pavement. From this stanza the style of composition drops into a *lower key*; the language is plainer, and is not in harmony with the splendid and elaborate diction of the former part. Mr. Mason says it has a Doric delicacy.—*Aldine Poets*—GRAY.

"The remainder of the poem refers to the character and circumstances of the author, who, by reflecting on the condition and fate of others, is naturally reminded of his own."—PAYNE.

93-96. The meaning is, As regards myself who disposed to pity these dead rustics and preserve their inglorious memory from oblivion, relate their plain narrative in this poem, if some person of similar disposition with myself, being led to this spot by solitary musing, happen to enquire into my fate after death.

94. ARTLESS—Their tale or story is a simple one, and neither has nor needs the tricks of art to set out and embellish it.

95. '*If chance*'—Perhaps, the poet wrote '*chance*' for '*perchance*' i. e., by chance—virtually in this place an adverb.—If haply. Our author has imitated this

94—97. Stanza XXIV. originally stood thus:—

"If chance, that e'er some pensive spirit move,
By sympathetic musings here delay'd
With vain, tho' kind inquiry shall explore
Thy once-lov'd haunt, this long deserted shore."

Some kindred spirit shall inquire thy fate,—
 Haply some hoary-headed swain may say;
 "Oft have we seen him at the peep of dawn

un-English usage from Latin. The expression occurs also in Cowper's *Task*, Book III. l. 7.

"If chance at length he finds a greenward smooth &c."

CONTEMPLATION—A Personification. Spenser's *Contemplation* is an old man. See *Faery Queene*, I. x. 46. Comp. :—

"To contemplation's sober eye
 Such is the race of man."—GRAY, *Ode on the Spring*.

Also,

"I saw from *Contemplation's* quiet cell."—ARENSIDE.

'By lonely Contemplation led,' &c. *i. e.* In a contemplative mood some like-minded person should come to this Church-yard, and inquire about me then perhaps some white-haired peasant may say.—BARROW.

Led is in agreement with *spirit*, l. 96.

96. '*Kindred spirit*'—A person of similar disposition; one like the poet, mindful of the unhonour'd dead,' *i. e.*, who would show his affinity of kinship by looking upon the poet's tomb as the poet had looked on the tombs of the peasants. *Kind* and *mankind* are closely connected. A *kind* person is a 'kinned' person, one of *kin*; one who acknowledges and acts upon his kinship with other men, confesses that he owes to them, as of one blood with himself, the debt of love. And so *mankind* is *mankind*.—TRENCH.

Craik observes thus :—"Kin, kindred, and kind (both the subst. and adj.) all belong to one family, of which the head is *cyn*, nation, offspring. To this family of words belongs the English *king*, the representative of the ancient *cynig*, or *cyneg* or *cynig*."

FATE—From *Lat. fari*, to speak, and so originally an utterance of the Deity, which not even the speaker could revoke. Lit., it signifies that which is spoken. According to the ancient mythology, gods and men were equally subject to it; and our author here speaks after the manner of the ancients. According to our ideas what God *wills* is fate, and nothing else is.

97. SWAIN—Originally a servant; so a young man, a peasant, a shepherd, a lover. Der. A. S. *swingan* or *swincan*, to work. A favourite word in the poetic diction of the last century. It is seldom used except in poetry. Nymph is its feminine form.

98. 'At the peep of dawn'—At the time when night peeps as it were through the eastern sky, *i. e.*, early in the morning. Allusions to the eye of day are very common in poetry.

Cf. *The Bard*, l. 121.

"Bright Rapture calls, and, soaring as she sings,
 Waves in the eye of heav'n her many colour'd wings."

Also, *Lycidas*, lls. 25—26 :—

"Together both ere the high lawns appear'd
 Under the opening eye-lids of the morn."

And, *Comus*, 138—40.

"Ere the blabbing eastern scout
 The nice morn, on the Indian step
 From her cabin'd loop-hole peep."

Brushing with hasty steps the dews away
To meet the sun upon the upland lawn.

100

99. '*Brushing*'—Sweeping or rubbing as with a brush.—Metaphorical.
Cf. *Par. Lost*, B. V. 428:—

"Thoughts from off the boughs each morn
We brush mellifluous dews."

Also, *Arcades*, ver. 50:—

"And from the boughs brush off the evil dew."

'Brushing with hasty &c.'—Walking rapidly over the dew-covered grass in order to reach the top of the hill to see the sun rise.—BARKOW.

99—100. A familiar quotation.

100. 'To meet the sun'—Scil. To see it rise above the horizon. So Langhorne in *Visions of Fancy*, *Elegy III.*:—

"Then let me meet the moon's first ray."

Also, Thomas Warton, II. 147:—

"On airy uplands meet the peering sale."

UPLAND—Gray seems to use the word loosely for 'on the higher ground.' Perhaps he took it from Milton without quite understanding in what sense Milton used it. '*Upland lawn*' in opposition to the hay-making scene in the lower lands. It means, flat ground or smooth expanse of grass on the top of a hill. Comp. Milton's *L'Allegro*, 92, '*upland hamlets*,' opposed to '*tower'd cities*' in v. 117 of the same poem; and the word '*upland*' used in the older sense of '*country*' as opposed to *town*, and Cf. such compounds, as '*inland*,' '*moorland*.'

Perhaps our poet was in mind of another passage of Milton, *Lycidas*, l. 25:—

"Ere the high lawn appear'd
Under the opening eyelids of the morn."

Strictly the word '*upland*' means '*highland*,' Germ. *oberland*, and derives that other force from the fact that large towns belong to the plains. A third meaning, naturally is rude, illiterate, unrefined, savage.

LAWNS—*Lawn*=Pasture; commonly any open grassy space. It seems to denote radically a clear or cleared space where the view is unobstructed. So *lawn* in *Piers Ploughman*. Comp. *Lane*, an opening, a passage between houses or fields (see Wedgwood). Cf. *Paradise Lost*, Book IV. 252. Where the groves of Eden are thus described:—

"Betwixt them *lawns* or level downs, and flocks
Grazing the tender herb, were interspers'd, &c."

Pope has,

"Interspersed in *lawns* and opening glades,
Thin trees arise that shun each other's shades."

With the sense of the passage comp.

"Straight mine eye hath caught new pleasures,
Whilst the landskip round it measures,
Russet lawns and fallow gray,

"There at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,

Where the hibbling flocks do stray,

* * * *

Meadows trim and daisies pide
Shallow brooks and rivers wide."—*L'Allegro*, *lls.* 69—76.

101, &c. Comp. Shakespeare :—

"He lay along
Under an oak, whose antique root peep'd out
Upon the brook that brawls along the wood."
—*As You Like It*, Act II Sc. i.

'*Nodding beech*'—The *beech* is called 'nodding' because its branches are pendent. *NODDING*—Any swaying up and down, or to and fro, movement of the head or crest is called *nodding*. In its usual sense of overhanging, ['Nod' according to Wedgwood has no immediate connection with Lat. *nutus, nuto*. Tooke makes it a past part. of A. S. *hniigan*, to bend, but it does not seem to occur in earlier authors. Richardson's first instance is from Beaumont and Fletcher.] '*Yonder*'—See notes on l. 9. *BEECH*—(In Saxon *bec* and *boc* is a book. It may be that *beech* is properly the name of bark, and this being used by our rude ancestors, as the materials for writing, the word came to signify a book.) A chestnut tree of the genus *Fagus*. The *beech* grows to a large size, with branches forming a beautiful head with thick foliage. See Max Muller, 2nd Series, pp. 216, 222, &c. Foot—Base.

102. '*That wreathes &c.*'—The curiously twisted roots of which appear so distinctly above the surface of the ground.—B. Comp. T. Warton's *Ode* VII. 53.

"From the deep dell whose shaggy roots
Fringe the rough brink with wreathes and shoots."

Also, Spenser's *R. of Rome*, St. XXVIII :—

"Showing her wreathed rootes and naked arms."

WREATHES—When verb as in this place (*ea*) is pronounced long. To *wreath* is to make into a wreath. Cf. A. S. *wread*.

FANTASTIC—Irregular, so called because *fantasy* (phantasy) or fancy is arbitrary, irregular. In reference to the strange twisting or contortions of its roots. This word may be traced in its etymological connexions in several of the principal Aryan languages. [Gr. *phaino*, to appear, *phanos*, apparent; whence *phantasia*, Fr. *fantasie*, imagination. Another formation from the same root is *phantasma*, It. *fantasma* Fr. *fantome*, appearance, spectre, Lat. *phantasia*. *Fantasy*, *phantasy*, *funny*, *phanty*, *phantom*, with their derivations, are all from the Gr. root *phaino*—to appear, and come through the French.] The initial letter appears

101. The first draught of the poem gave :—

"Him have we seen the greenwood side along,
While o'er the henth we hid, our labour done,
Oft as the wood lark piped her farewell song,
With wistful eyes pursue the setting sun."

Mason says, "I rather wonder that the Poe rejected this stanza, as it not only has the same sort of Doric delicacy which charms us peculiarly in this part of the poem, but also completes the account of his while day: whereas, this evening scene being omitted, we have only his morning walk, and his noon tide repose."

His listless length at noontide would he stretch,

to have been originally 'f' in all cases, for in early French the Greek letter (*phi*) was not represented by 'ph.' Chaucer has *fantom* (*Man of Lawes Tale*, V. 5457), and 'fantasy' occurs in *Piers Plowman*. After the close of the fifteenth century, there was a tendency to alter the spelling of all such words so as to show their classical origin (see *Man. Eng. Lang.*, Lect. XX. § 4,) and, accordingly, in Spenser we find *phantasy*, and in Sir Thomas More *phantom*. *Phantasm* came perhaps, direct from the Greek, for it is not found in early writers. See ANGUS, '*J.P. E. T.*,' § 27. The root, as is often the case in old trees, showed above ground.—JEFFERSON.

101—103. *Beech, stretch* are imperfect rhymes. Hence not allowable in short and finished poems. The same is the case in lls. 114 and 116, with the words *borne* and *thorn*. And in the XX. and XXI. stanzas, there are four lines in the rhymes of similar sound, as *nigh, sigh, supply, die*.—*Aldine Poets*.—GRAY.

103. 'His listless length &c.'—He was wont in a listless manner to stretch himself out at length.—B. So Shakespeare—

"If you measure your lubber's length again," &c.

—*King Lear*, I. iv. 97.

Also,

"————— Spread
His listless limbs at noontide on the marge
Of smooth translucent pools."—SCOTT.

And, Spenser,

"His goodly length stretched on a lily bed."

The moral epithet 'listless' (meaning without energy, without any determinate design) is transferred to the word which stands, for the body or human figure. 'Cunyson in *The Miller's Daughter* has 'a long and listless boy.' The verb to 'list' is poetic for 'listen,' but this is from *lust* or *list*, to desire.

NOONTIDE—(Compounded of *Noon*, *Tide*.) 'Noontide' is the same as 'Noon-time,' when in hot countries there is hardly a breath of wind stirring; and men and beasts, by reason of the intense heat, retire to shade and rest.

Noon is derived from Lat. *nona*, ninth hour of the day or three o'clock, now we call twelve o'clock *noon*.

Tide is equiv. to 'time,' fr. A. S. *tid*, time, the time when a thing happens, as in Shakespeare's *King John*, III. i. 85.

"Among the high tides in the Calendar" &c."

Tide is cognate with the Ger. *zeit*, time; *time* itself is the French *temps*, Lat. *tempus*; the temples of the head are the parts where *time* is indicated by the pulsations of the blood. An illustration of Grimm's law. The simple word is now usually confined to the periodic ebb and flow of the sea—a meaning derived from its primitive sense. We still speak of *Whitsuntide*, *Easter tide*, &c.; and have a proverb that 'time and tide wait for no man,' when *tide* has the secondary meaning of 'opportunity.' Cf. 'Eventide,' and 'betide,' to happen.

'Would he'—*Would* (in such idioms as, 'he would say,' 'he would go,' &c.) seems to be equiv. to 'was wont to say,' &c., 'was in the habit of saying.' Cf., 'would run,' *Progress of Poesy*, l. 118.

103—104. The meaning of the lines is, At noon he would carelessly stretch his limbs under the shade of the beech and cast a wistful look upon the stream-let that murmurs by him.

And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn, 105
Mutt'ring his wayward fancies he would rove;

104. [Comp. Burn's *Epistle to William Simpson* :—

"The muse, nae Poet ever fand her,
Till by himsel' he learn'd to wander;
Adown some trotting burn's meander;
An' no think lang;
O sweet, to stray an' pensive ponder
A heart-felt sang!"

PORE—The word 'pore' occurs with this sense of intent gazing in Chaucer, *Cant. Tales*, 5877, &c. It may be connected with *peer*; and some refer it to 'bore' in the sense of 'penetrating.'

BABBLES—Derived from *Babel*, where the confusion of tongues took place. Brooks have babbled or tinkled ever since poets began to sing. Cf. Horace to his Bandusian spring *Carm. III. xiii. 15*. For the Onomatopoeia and its cognates see Farrar, *Chap on Lang.*, p. 159. And Cf. Shakespeare, *As You Like It*, II. i. l. 16.

'Finds tongues in trees, books in the running brooks.'—

JEAFFERSON.

105. Comp. Shakespeare :—

"Yet at my parting sweetly did she smile
In scorn."—*Sonnets*.

Also,

"It makes me smile in scorn."—*Appius and Virginus*, Old
Plays, Vol. v., p. 363.

"Laughing in scorn."—MASSINGER.

"Disdainfully half smiling."—*Par. Lost*, B. IV. 903.

'Hard by'—The idea is from hard substances being usually compact, close in texture. Hence it means close to, near. In this phrase the word 'hard' retains its original sense of *pressed* or *pressing*. An earlier and similar idiom is 'fast by,' Milton, *Ode ii. 21*.

Richardson quotes no instance of 'hard by' earlier than Shakespeare. Perhaps *hardby* and *hardily*, being used first as 'scarcely,' and then (Chaucer, *Cant. Tales*, 9186) as 'almost,' gave occasion to this idiom in which 'hard' = nearly, near, close.

'Smiling as in scorn' i. e. Smiling as if scornful, not as one would smile in joy. The phrase *now smiling as in scorn* is adjectival to *wood*. Here he speaks of himself in the third person.

106. MUTT'RING—To *mutter* means to utter words with a low voice and compressed lips, with sullenness or with complaint. The almost invariable practice of solitary men. 'Wayward fancies'—The epithet is a natural one, as fancy brings together images which have no connexion moral or natural, and is subject to no law. WAYWARD—Independent of control; properly means desirous of having his own way. Originally, wilful. Chaucer speaks of 'wayward tyrants,' Now its usual sense is fickle or unstable. Der. Old Eng. *wacward*, and so probably connected with 'woo,' not 'way.' Cf. *Froward* and its opp. *toward* in Bacon's *Essay xix.*

Now drooping, woful-wan, like one forlorn,
 Or craz'd with care, or cross'd in hopeless love.

107 'Woful wan'—This is not equiv to 'woefully wan,' but a combination of gruntness and wretchedness in the extreme—Pale and sorrowful. It is not a legitimate compound, and must be divided into two separate words, for such they are when released from the handcuffs of the hyphen. Hurd has wrongly given 'lvy prong,' and 'bairn spirited,' and 'high sighted,' as compound epithets, in his notes on Horace's *Art of Poetry*—*Aldine Poets*—GRAY

Notice the effect of the Alliteration. Cf. SPENSER, *January*, 8, 9

"For pale and wanne he was, (Alas the while !)
 May seeme he loved or else some care he tooke"

Woful is part of the predicate of the sentence.

'One'—A person

FORLORN—*Forlorn* has here the sense of utterly forsaken, deserted by the world. The word is now used only in reference to persons, not to things. Isthm observes—"It is an O E word, meaning 'foisaken' Pres tense forsake, I lose, past *forleas*, I lost, *forloren*, lost. Hence a change of 's' to 'r' in the plural number of the strong Preterites in Anglo Saxon, as is common in the Latin language. We have the double forms in Latin, *arbor*, *arbores*, *honor*, *honores* &c.' Cf. *Rear* raise, chair, *chairs* &c. Observe that the Anglo Saxon inseparable particles *nan*, *be*, and *for* corresponding to Gr *wei* had great force and beauty. For the various meanings of the prefix 'for,' compare 'forbid' compounded of *bul* and *for* used in the sense of opposition or contrast, so that *bul* which means to command, when compounded with 'for' signifies to prohibit but most of the words into which this particle entered are unfortunately obsolete. Syns.—*Forlorn* is the intensive of *forsaken*. When we are forsaken, we are partially deprived of society; the *forlorn* are deprived of all society and help. 'Forsaken' also refers to the act of those who abandon, *forlorn* qualifies the state of the abandoned. The *forsaken* are no longer visited by former friends the *forlorn* are cared for by no one. Things, places, &c as well as persons, are forsaken, only persons are *forlorn*. Gray in his letter to Mr West, dated the 22nd August, 1737 writes as follows—

"Low spirits are my true and faithful companions; they get up with me, go to bed with me, make journeys and returns as I do; nay, and pay visits, and will even affect to be jocose, and force a feeble laugh with me; but most commonly we sit alone together, and are the prettiest insipid company in the world."

See also Lord Macaulay's somewhat brutal remarks in the *Essay on Moore's Life of Byron*—

"To people who are unacquainted with real calamity, 'nothing is so dainty sweet as lovely melancholy.' This faint image of sorrow has in all ages been considered as an agreeable excitement. Old gentlemen and middle aged gentlemen have so many real causes of sadness that they are rarely inclined 'to be as sad as might only for wantonness.' Indeed they want the power almost as much as the inclination. We know very few persons engaged in active life who, even if they were to procure stools to be melancholy upon, and were to sit down with all the pyromaniac of Master Stephen, would be able to enjoy much of what somebody calls 'the ecstasy of woe.'"

108 'Craz'd with care'—Broken or vexed with anxiety; driven mad with anxiety. CRAZ'D—Driven to madness, made crazy. Cf. Cowper,

"And, whether being crazed or blind,

Or pecking with a biased mind, &c.—*Friend Jap*, l 203.

" One morn I miss'd him on the 'custom'd hill,
 Along the heath and near his fav'rite tree ; 110
 Another came ; ndr yet beside the rill,
 Nor up the lawn, nor at the wood was he ;
 " The next with dirges due in sad array.

'Cross'd in love'—Thwarted by the intervention of some obstacle in the path of love. The verb to *cross* is used in several senses, *viz.*—To lay one body, or draw one line, *across* or *athwart* another in the form of a *cross*. To *cross* the channel is to go *across* in a straight line ; to *cross* a person is to thwart or *cross* him in his purpose ; and a person disposed to act so, is called *cross* or *perverse*.

'Hopeless love' i. e. Love not returned, disappointed love. The negative adj. 'hopeless' is here used in a proleptic or anticipatory way. 'Or' = Either.

109. 'I miss'd him' i. e. I, the hoary-headed swain 'observed his (the poet's) absence,' or 'was at a loss' when I looked for him in vain. CUSTOM'D—More usually 'accustomed.' Indeed the verb to *custom* is now quite obsolete. Hence 'custom'd hill' means the hill on whose top he was accustomed to roam. Here *custom'd* does not belong to the substantive 'hill,' but it properly refers to *I*. Notice the careful choice of appropriate prepositions, *on*, *along*, *near*, *beside*, *up*, and *at*.

This verse is a familiar quotation.

110. 'Heath'—A place over-grown with shrubs—the 'upland lawn' of l. 100. 'Fav'rite tree'—The nodding beech of ver. 101. *Favourite* is distinguished from *favoured* thus : 'Favourite,' regarded with particular kindness, affection, esteem, or preference, as a favourite child. 'Favoured,' having a certain *favour* or appearance, as in the compound, 'well-favoured,' 'ill-favoured,' &c.

111. 'Another' i. e., another morn. 'Yet'—Again, as yet, even then. 'The rill'—The brook, ver. 104. Wedgwood defines a *rill* as 'a trickling stream' [and compares the Du. *rillen*, and *trill* from *trilla*, to shiver.] The onomatopoeic character of the word seems indubitable. Cf. *Ripple*, *roll*, *run* ; Lat. *rivus*, *rivulus*, Gr. *reo*.—JEAFFRESON.

112. A very bold, flat, prosaic line.

113. 'The next' i. e., the next morning. DIRGES—A 'dirge' is so called from the first word of one of the psalms in the English burial, *dirige*. The standard books on the ritual of the English church throw no light on the word.—Elegiac songs. DUE—As prescribed by the ritual.

'With dirges due'—The appointed funeral hymns being sung over him.—B.

'Sad array'—Funeral procession. The verb to *array* means to set in order, to clothe, to deck, &c. Some suppose it to be compounded of the prefix *a* and the O. E. *ray*, from which come *raiments* and which is allied to A. S. *wrigan*, to rig, to clothe. Others derive it from the Fr. *arroyer*, *arrier*, to set in order. The Norman word *araise*, 'ray' meant a robe. Hence *array* means men equipped or clothed in arms and set in order of battle. It is also used in the sense of *line*, *row*, as in Macaulay's *Hyratus*, St. XXI. The word primarily means *dress*.

This is a poor line.

Slow through the church-way path we saw him borne :—
 Approach, and read (for thou can'st read) the lay, 115
 ' Grav'd on the stone beneath yon aged thorn.'

114. 'Church-way path'—Comp. :—

"Now it is the time of night
 That the graves all gaping wide
 Every one lets forth his sprite
 If the church-way paths to glide."—SHAKESPEARE,

Mid Sum. N. Dr. V. i. 386.

The phrase may mean the path leading church-way or church-ward; the path that is the way to the church. Some editions unnecessarily correct *church-way* into *church-yard*. 'Path' is a narrow way; *road* is a wider one. 'Borne' i. e. Carried in a coffin. *Slow*—Adyl. for 'slowly.' 'Through'—One would rather expect 'along.'

115. ('For thou can'st read')—The *kindred spirit*, being an educated man could read, whilst the hoary-headed swain, as we may infer from this, could not. For the form of the expression, Cf. :—

"Tell, (for you can,) what is it to be wise."

—POPE, *Epistle*, IV. 260.

Also,

"And steal (for you can steal) celestial fire."—YOUNG.

And Milton's *Samson Agonistes*, 709; also *Paradise Lost*, B. I. 19 :—

"Instruct me, for thou knowest."

Mr. Hales remarks :—Reading was not such a very common accomplishment then that it could be taken for granted. When will it be so everywhere? All things considered, the present age is far from having any right to vaunt itself over that of Gray.

'*The lay*'—This is an odd use of the word *lay*. [Richardson considers the root of this word to be the A. S. *hlydan*, to make a loud noise, A. S. *hlowan*, from which is also formed *hleoth-rian*, *canere*, to sing.] And *leoth* (the initial 'h' omitted) is said by Somner to be not only 'a verse, a song,' but a shout or noise such as mariners make when they do anything together, or when the matter doth call or encourage them. Mariners still retain the same custom, and the noise they make confirms the etymology, viz., *hlow-eth*, *lowth*, the third person of the verb *hlow-an*, and whence *leoth*, a low or *lay*.

Mr. Tyrwhitt, in his notes to Chaucer says, "We should rather define the 'lay' to be a species of serious narrative poetry, of a moderate length, in a simple style and light metre. The word *lay*, is probably akin to Lat. *laus*, *laudis*, praise, and literally means a song. Gray uses it here in its old sense song, epitaph. See the different parts of speech with their respective significations in which the word is used.

Mr. Hales remarks thus :—"The men of the latter part of the 17th and of the greater part of the 18th century, were very ignorant of the older vocabulary of the language; else, how could the Rowley Poems have been believed in for one second?"

116. "It seems to be the general opinion that Gray conceived himself as musing over his devoted mother's grave in the church-yard of Stoke Pogis (where he himself was afterwards interred) when he composed the *Elegy*."

'*Grav'd*'—*Graven* is the regular past part. of the verb to 'grave.' 'Engraved' would be used in prose.

THORN—The hawthorn, or blackthorn, common trees so called from the number and size of their thorns.

THE EPITAPH.

HERE rests his head upon the lap of Earth,

[“Before the *Epitaph*,” says Mr. Mason, “Mr. Gray originally inserted a very beautiful stanza,” which was printed in some of the first editions, but afterwards omitted, because he thought that it was too long a parenthesis in this place. The lines, however, are themselves, exquisitely nice and demand preservation.”]

“There scatter’d off the earliest of the year,
By hands unseen are show’rs of violets found ;
The red-breast loves to build and warble there,
And little footsteps lightly print the ground.”

Byron says of this that it is “as fine a stanza as any in his *Elegy*. I wonder that he could have the heart to omit it.” The following Epitaph is supposed by the Poet to be pointed out by the swain to the kindred spirit as he is looking at the Poet’s grave.

THIS famous poem was begun in the year 1742, and finished in 1749. It found its way into print in this latter year, to Gray’s annoyance, who thereupon published it himself in 1750. Some stanzas, written originally as part of it but afterwards rejected by the author’s severe self-criticism, are given below in the course of the notes. As to the churchyard, where it was written or meditated, there is controversy ; Stoke Pogis near Slough, where Gray’s mother and aunt resided after his father’s death, and Madingley some four miles from Cambridge, competing for the honour—Stoke Pogis perhaps with the better claims ; but there is little in the poem to localize it.

The *Elegy* is perhaps the most widely known poem in our language. Many phrases and lines from it have become “household words.” The reason of this extensive popularity is perhaps to be sought in the fact, that it expresses in an exquisite manner feelings and thoughts that are universal. In the current of ideas in the *Elegy*, there is perhaps nothing that is rare, or exceptional, or out of the common way. The musings are of the most natural and obvious character possible ; it is difficult to conceive of any one musing under similar circumstances who should not muse so ; but they are not the less deep and moving on this account. There are some feelings and thoughts that cannot grow old and hackneyed. The mystery of life does not become clearer, or less solemnizing and awful, for any amount of contemplation. Such inevitable, such everlasting questions as rise on the mind when one lingers in the precincts of Death can never lose their freshness, never cease to fascinate and to move. It is with such questions, that would have been common-place long ages since if they could ever be so, that the *Elegy* deals. It deals with them in no lofty philosophical manner, but in a simple, humble, unpretentious way, always with the truest and broadest humanity. The poet’s thoughts turn to the poor ; he forgets the fine tombs inside the church, and thinks only of the “mould’ring heaps” in the churchyard (see below, note on l. 13). Hence the problem that especially suggests itself, is the potential greatness when they lived, of the “rude forefathers” that now lie at his feet. He does not, and cannot solve it, though he finds considerations to mitigate the sadness it must inspire ; but he expresses it in all its awfulness in the most effective language and with the deepest feeling ; and his expression of it has become a living part of our language.—HALES.

THE EPITAPH.

The whole of the Epitaph is often familiarly quoted.

117. EPITAPH—Der. Gr. *epi*, upon, and *tapkos*, a tomb. A short epigrammatic description on a tomb or monument in honour of a person deceased, in prose or verse, generally the latter.

A Youth to fortune and to fame unknown ;
 Fair Science frown'd not on his humble birth,
 And Melancholy mark'd him for her own.

120

["The invention of Epitaphs," whoever in his discourse of funeral monuments says rightly, "proceeded from the presage of fore-feeling of immortality implanted in all men naturally, and is referred to the scholars of Linus, the Theban poet, who flourished about the year of the world two thousand seven hundred; who first bewailed this Linus their master when he was slain, in doleful verses, then called of him Elina, afterwards Epitaphia, for that they were first sung at burials, after engraved upon the sepulchres."—Wordsworth on Epitaphs.]

'Here' i. e., on the Poet's grave. 'Upon the lap of Earth'—Upon the lap of mother earth, i. e., in this spot. *Earth* is metaphorically styled the *mother* of men. Comp. Spenser's *Faery Queene*,

"On their mother earth's dear lap did lie."

Also, Milton's *Paradise Lost*, B. X. 777—78,

"How glad would lay me down
 As in my mother's lap. There I should rest."

118. 'To fortune and to fame unknown' i. e. Neither rich nor celebrated. A repetition of this line occurs in Gray's *Agrippina* :—

"He liv'd unknown to Fame or Fortune."

A youth is the subject of the sentence. This verse has become a common-place quotation.

119. Temple says, that Gray was one of the most learned men in Europe, and a profound scholar in Science.

Certainly Gray is thinking of himself in those lines, to some extent at least. See his *Life*.—HALES.

'Fair Science'—Science is personified as one of the Muses, and so is called *fair*. Such personifications are not in the taste of our old and best writers, but grow up in modern times. Dodaley's Specimens are full of them. So little did the printer know about it, that he has not even printed *science* with a capital letter.—*Aldine Poets*—GRAY.

'Fair Science' *dc.* i. e., though he loved science, yet he was melancholy, an affirmation which has little force.—PAYNE. In other words, The fair-faced goddess of science did not cast a frowning look on his low birth, i. e., his humble parentage did not prevent him from acquiring knowledge.

'Frowned not on'—The expression 'frowned not' seems a little puzzling at first sight, but the line of thought is clear enough.—Was not displeased at : looked favourably at. Cf. the opening lines of Horace's *Ode*, Carm. IV. iii. 1.

Here is a reference to an astrological belief of the Muses shining auspiciously upon the poet when he was born.

'Humble birth'—Gray's birth was not actually so humble as he himself writes here.

120. *And*—The 'and' seems to be put for *but*. MELANCHOLY—Gr. *melan*, black, *chole*, bile. Dean Trench in his *Select Glossary* observes on the word thus :—This has now ceased, nearly or altogether, to designate a particular form of moody madness, the German Tiefsian which was ascribed by the old physicians to a predominance of *black bile* mingling with the blood. It was, 'tis true, always restrained to this peculiar form of mental unsoundness; thus Burton's *Anatomy of Melancholy* has not to do with this one form of madness but with all. This

Large was his bounty, and his soul sincere,
 Heaven did a recompense as largely send;
 He gave to Mis'ry all he had—a tear,

however, was its 'prevailing use, and here is to be found the link of connection between its present use, as a deep pensiveness or sadness, and its past the 'black bile,' the literal sense of the word.

'Mark'd him' i. e. Set her marks upon him to show that he belonged to her; he was the favourite of melancholy i. e., he was always sad and sorrowful. Cf. *Hymn to Adversity*, ver. 27.

'Melancholy mark'd &c.'—[Goldsmith in his Review of Gray's Odes (Goldsmith's works, Edition Cunningham 1854, p. 316) says, "I may add (what Gray's Editors do not mention) that the poet had here a passage in Isaac Walton in his eye. But God, who is able to prevail, wrestled with him; marked him for his own; marked him a blessing, &c."—Life of Donne.]

121. 'Large'—The Latin *largus* originally meant 'plentiful, copious, and subsequently prodigal. Chaucer uses *large* where in modern English *free* or *liberal* would be used.

'Large was his &c.'—Cf. Cowley:—

"Large was his soul as large a soul as e'er
 Submitted to inform a body here."

BOUNTY—Der. Fr. *bonté*, Lat. *bonitas*, 'goodness of heart, which 'shows itself in what the hand does. "The word 'bounty' usually refers to actual generosity but here it means 'generosity of heart.'"—PAYNE.

Cf. the history of the word 'boon,' as a substantive and adjective. The word *boon*, Fr. *bon*, *bonne*, good. Not used in familiar English now-a-days, except in the expression 'boon-companion,' when it means 'merry,' 'jovial.'

SINCERE—Open, and capable of friendship, honest, guileless. Der. Lat. *sine*, without, *cera*, wax, as the best and finest honey should be.

[Others say that in the first half of the word we have the same root as is found in Lat. *simplex*, *singulus*, *semel*; Gr. *heis*, *hen*, one. Wedgwood also compares the A. S. *sin* (in composition) which (i)=always, (ii) is an augmentative. Cf. G. *singrün*, E. *sengreen* ('evergreen'); O. H. G. *sinfluot*, N. H. G. *sundfluth* (the great flood).—JEFFERSON.]

Trench remarks thus:—"The etymology of *sincerus* being uncertain, it is impossible to say what is the primary notion of our English 'sincere.' These words belong now to an ethical sphere exclusively, and even there their meaning is not altogether what once it was; but the absence of foreign admixture which they predicate might be literal &c."

122. LARGELY—Liberal; bountifully. RECOMPENSE—Lat. *re*, *con*, *penso*, to weigh out, frequentative from *pendo*, to weigh. Lit., something weighed out in return, or by way of amends. God repaid him as bountifully; measured to him with the measure with which he meted i. e., by supplying him with a true friend.

123. *Lucr.* II. 27; and Pope's Homer's *Iliad*, B. XVI. 556:—

"His fame 'tis all the dead can have) shall live."

'Also, Byron's *Corsair*, C. I. St. xiv. l. 21.

'To Mis'ry'—To the wretched. This explains what his bounty was. MISERY—The abstract for the concrete. 'Misery,' which is now *wretchedness*, was originally 'covenantness.' "This word has now reversed its use. Men still by some words of this group, (*miser*, *miserly*, and *miserly*.) although not by the same; by 'miser' and 'miserly,' not as once by 'misery' and *miserable*, their deep moral

He gain'd from Heav'n (twas all he wish'd) a friend.
 No farther seek his merits to disclose, 125
 Or draw his frailties from their dread abode,
 (There they alike in trembling hope repose,)
 The bosom of his Father and his God.

conviction that the avaricious man is his own tormentor, and bears his punishment involved in his sin.—TRENCH

The meaning is, He only shed tears for the miseries of the poor, his means being too narrow to relieve their wants.

TEAR—Der A. S. *tehr*, Goth *tagr*, Gr *dakru*, Sans (*d*) *asru*. As the letter 'd' may dwindle into 't', we get also from the same source Lat. *lacruma*, Fr. *larme*. See Max Muller, 2nd Series, p 259.

124 'Gain'd', as a recompense. 'Gain' and 'win' are probably the same etymologically 'a friend'—The friend whom Gray gained from Heaven was Mason. It is conceivable, however, that the friend referred to is God himself. The friend of his youth was Mr West

125 'No farther seek' : c. Let us no farther, &c.—B. 'Farther'—Beyond this point. It is the compar. of *far*. *Further* which is the compar. of *fore* or *forth*, would mean *more in front*. DISCLOSE—Lay open. This word, which has no affinity apparently with Lat. *disclude*, to separate, shut off, is formed like 'dis agree', 'dis satisfy' the prefix *dis* having a privative force

126 FRAILTIES—Failings and foibles. A *frailty* is a weakness to which *frail* beings are liable 'Draw his frailties'—Bring out the weak traits in his character. 'Or'—N(1) DREAD—Awful. The use of this word as an adjective grew up long after it had existed as a verb and noun. This is an instance of what is called in Grammars 'Poetical License' 'Dread abode' : c. The bosom of God.

127 *Their*—in their dread abode, the bosom : c, the mercy of God, to which he refers both his merits and frailties —PAYNE

'Trembling hope'—His good and bad qualities are stored up in anxious hope in the bosom of his Father and God. He awaits the decisions of God in anxious hope. The hope is based on the consciousness of the merits, while the equal consciousness of the frailties gives cause for trembling. Gray was here thinking of an expression in Petrarca. Verily although Gray wrote sparingly he conveyed liberally. Compare,—

"With trembling tenderness of hope and fear."

MALLEY, *Fugal Hymn*, Ver. 473.

Also, Beaumont,

"Divided here twixt trembling hope and fear."

Hope is defined by Hooker to be "a trembling expectation of things far removed." The expression occurs several times in Falconer's *Shipwreck*

128 'His Father and his God' : c. God, the Father. Bosom—Obj. in opposition to *abode*

125—28 Briefly—Let us no longer discuss his good and bad qualities for he is now dead and awaiting in 'trembling hope' the judgment of God, to whom they are all alike known —BARROW.

The *Epiaph* is written with much feeling, and the couplet "No farther seek—abode" is often quoted by one who wishes to inculcate kindness to those departed.—M. J. of *Education*, August 1872.

THE HYMN TO ADVERSITY.

THIS poem made its first appearance with the *Elegy* in Bodsley's *Miscellany*. In Mason's edition it is called an *Ode*; but the title is now restored as it was given by the author. There is a motto in Greek, from the *Agamemnon* of Æschylus, prefixed on its republication, and which is thus rendered into English:—"Zeus, who led mortals into the path of understanding, who established the law of 'wisdom by woe.'" This hymn seems modelled on Horace's *Ode to Fortune*, i. 35.

DAUGHTER of Jove, relentless Power,
Thou tamer of the human breast,

CRITICISMS.

Johnson says:—"Of the *Ode on Adversity*, the hint was at first taken from 'O Diva, gratum. gnæ Regis Autium;' but Gray had excelled his original by the variety of his sentiments, and by their moral application."

'I have been reading Gray's Works,' says Cowper, 'and think him sublime...I once thought Swift's Letters the best that could be written, but I like Gray's better. His humour, or his wit, or whatever it is to be called, is never ill-natured or offensive, and yet I think equally poignant with the Dean's'—HAYLEY'S *Edition*, 4 to. Vol. ii., p. 231.

Mr. Hallam has spoken in terms of high praise of Gray's valuable, metrical criticism, and his poetical taste, and knowledge. See Hallam's *Intro. to Litr.*, Vol. i., p. 42.

1. '*Daughter of Jove*'—The reference is either to A'te, the goddess of retribution, a daughter of Jupiter, or to *Affliction*, described by Æschylus, the father of Greek tragedy, as sent by Jupiter for the benefit of mankind.—CHAMBERS. See also the trans. of the Greek motto.

The opening invocation, as Carlyle observes, is solemn and imposing enough.

Milton sets forth her companion Melancholy even as higher far descended in *Il Penseroso*, lls. 23—24.

DAUGHTER—A word existing in all Aryan languages. In Sans. it takes the form *duhitār* (दुहितृ), from (दृश्) to milk. Max Muller (*Oxford Essays*, 1856, p. 16) supposes that the task of milking the cows in a primitive nomadic household fell to the daughters, who were thus called milkmaids. Cf. Ger. *tochter*.

'*Relentless Power*'—Unkind or merciless goddess. Here 'Power' is personified as a female deity. She is called 'relentless,' as whom no tears can soften, no prayers can melt. Der. Fr. *relentir*, from Lat. *lentus*, not *tenis*. For the affix '*less*,' N. H. Ger. '*los*' (with which Cf. *pitiless, ruthless, numberless*, &c.), see Latham, p. 267; Angus & H. E. T., § 145.

2. '*Thou to ner of the &c.*'—Thou who dost subdue to your sway the stubborn heart of man; i. e., the proud heart, after suffering misfortunes and troubles in life, is tamed so as to obey the rules of virtue and morality.

Pope in the *Dunciad* calls *dulness* 'the great tamer of the human arts.'

Whose iron scourge and torturing hour,
The bad affright, afflict the best !

TAME.—Subduer. Der. Sax. *tamian*, Lat. *domare*, Sans. *dam*, to tame, allied to old German *tam*, 'it was becoming, and Goth. *tam*, to be becoming.

3. 'Iron scourge'—Fletcher in his *Purple Island*, ix. 28, has "Affliction's iron flail."

In Wakefield's note, he remarks an impropriety in the poet joining to a material image, the 'torturing hour.' If there be an impropriety in this, it must rest with Milton, from whom Gray borrowed the verse :—

"———When the scourge
Inexorably, and the torturing hour
Calls us to penance."—*Par. Lost*, B. II. *lls* 99—92.

But this mode of speech is authorized by ancient and modern poets. Compare Virgil's description of the lightning which the Cyclopes wrought for Jupiter, *Æn.* viii. 429.

Cf. Shakespeare, *Hamlet*, I. 5 :—

"———My hour is almost come
When I to sulphurous and tormenting flames
Must render up myself."

1—4. A familiar quotation.

Some writer has observed, that "adversity exasperates fools, and defects cowards : it draws out the faculties of the wise and courageous ; emboldens the timid, and puts the modest to the necessity of trying their skill : it awes the opulent, and makes the fallen industrious ! Much may be said in favour of adversity : "the worst of it is," that it has no friends." Shakespeare in his *As You Like It* says—

"Sweet are the uses of adversity,
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head."

And again in the play of *Henry V.* our great Poet says—

"Let me embrace these sour adversities,
For wise men say, it is the wisest course."

Rousseau says, "Reason requires us to support adversity with patience, and not increase its weight by useless complaints ; not to esteem human things beyond their value ; nor exhaust in bewailing our misfortunes, the strength we should exert to soften them ; and, lastly, to recollect sometimes that it is impossible for man to foresee the future, and know himself sufficiently to judge whether what has happened be a blessing or a misfortune."—"He that never was acquainted with adversity, has seen the world but on one side, and is ignorant of half the scenes of nature," says Seneca.

"Thou chiefest good !
Bestow'd by Heav'n, but seldom understood."

3—4. 'Whose iron scourge and tortur'g hour
The bad affright and afflict the best !'

Cf. Dryden's *Abraham and Achitophel*, 44 :—"Heav'n punishes the bad, and proves the best."

These are here said to dread the lash and crucifying hour of Adversity and the virtuous only to feel their severity ; because Adversity has no terrors for them. This has long been an established maxim in speculative morality. The comforts of Religion in adversity have ever been the most powerful of those antidotes with

Bound in thy adamantinè chain

5

The proud are taught to taste of pain,

which philosophers have 'medicated the cup of life. How beautifully Burns speaks of it in the *Cotter's Night*.

"'Tis *this*, my friend, that streaks our morning bright,
'Tis *this* that gilds the horror of our night,
When wealth forsakes us and when friends are few ;
When friends are faithless, or when foes pursue ;
'Tis *this* that wards the blow or stalls the smart,
Disarms affliction or repels his dart ;
Within the breast makes purest raptures rise
Bids smiling conscience spread her cloudless skies."

But however swelling moralists may have descanted on the advantages which the good have over the bad in adversity, *terrors*, I must frankly own, it has for all ; and to my own confusion it may be said ; that *I pray daily to be quit of it*.

'*The torturing hour*'—The period of torment. The extremely painful and lingering hour of adversity. Lat. *torqueo*, I twist, *tortus*, twisted. Lit., a twisting or wrenching—An expression borrowed from Milton.

SCOURGE—Literally, a whip or lash. [If 'scourge' be from the Lat. *corrigia*, then for the prefixed 's' cf. *square*. Another derivation proposed is from Lat. *excoriata* (sc. *scutica*), *ex* and *corium*, hide ; Ital. *scuriata* ; -Fr. *escourée* and *escourgee*. The 'g' is only an adopted letter.]

Bad and *best* used substantively are in the objective case governed by *affright* and *afflict*.

5. BOUND—Fettered. It is to be parsed as *being bound*, a pres. pass. part. referring to the noun *proud*. '*Adamantine chains*'—This expression is borrowed from Milton's *Par. Lost*, B. I. 48 :

"In *adamantine chains* and penal fire."

[And Milton in his turn had *Æschylus*, *Prometheus*, VI. in mind. It also occurs in the works of Spenser, Drummond, Fletcher and Drayton. Comp. also Pope's *Messiah* :—

"In *adamantine chains* shall death be bound,
And Hell's grim tyrant feel th' eternal wound."]

ADAMANTINE—Greek *adamas*—Having the qualities of *adamant*, a name given to an ideal substance of impenetrable hardness—Literally, not to be broken, the meaning in which it is used here figuratively in never-ending confinement. We have double adoptions from the Greek ; one direct, one modified in passing through some other language, as are 'diamond' and 'adamant.' The old spelling of 'diamond,' 'diamant' was preferable to the modern 'diamond.' It was so, because it told more of the past history of the word. The two words are identical in meaning.—TRENCH—[Milton has *adamant* in his *Paradise Lost* meaning 'diamond ;' *adamantine* in early English poets meant *bassoon* (pr. *basson*). '*Adamant*' in Bacon's *Ess*, on *Truth* means 'loadstone.']

6. The meaning of the line is, 'The haughty are compelled to drink the cup of sorrow, or simply they are made to know affliction.' The word *taste* has been frequently used by Milton in this sense. Thus in *Par. Lost*, B. III. 199.

"They who neglect and scorn, shall never taste."

Also in B. II. 685 of the same ;—

"Retire or taste thy folly."

And so in Shakespeare's *King John*, viii. 52 :—

"He shall never taste of death."

'*To taste of*'—*To give* one a *taste* of anything has degenerated into something like a slang phrase, but as used by Gray, it is a classicism.

And purple tyrants vainly groan
 With pangs unselt before, unpitied and alone.
 When first thy sire to send on earth
 Virtue, his darling child, design'd,
 To thee he gave the heav'nly birth,

10

7. 'Purple tyrants'—Borrowed from Horace, *Carm.* I. 35, 12. Cf. —

"Till some new tyrant lifts his purple hand."

—POPE, *Two Choruses*, ver. 23.

Purple is the emblem of imperial power. Here it is almost equivalent to *purpled*=clothed in purple or purple robes. [The Greek *porphureos* and the Latin *purpureus*, embraced all shades of colour between scarlet and dark violet inclusive, because all these hues were obtained from shell-fish, by different mixtures and processes. In fact, though in common speech we generally confine our use of the English *purple* to the violet hue, yet it is employed poetically, and in reference to ceremonial costumes, to express as wide a range of colours as the corresponding Greek and Latin adjectives. The original meaning of this term is the purple fish—a shell from which the colour was obtained.]

Hence the expression 'purple tyrants' means tyrannical kings and princes dressed in splendid robes of purple colour.

[Cowper, in his translation of Homer's *Iliad*, B. vii., l. 360, coins the word, *purpureal* as an adjectival form, and remarks thus:—"This word I have taken leave to coin. The Latins have both substantive and adjective, *Purpura* and *Purpureus*. We make 'purple' serve both uses; but it seems a poverty to which we have no need to submit, at least in poetry." For the different kinds of 'purple,' see Marsh, p. 56 and §.]

'Vainly groan'—Sigh in vain because nobody comes to relieve them.

[GROAN—Wedgwood compares V. *groan*, a broken noise. Comp. Fr. *gronder* and *rogner*.]

7—8. 'Groan with pangs &c.'—Bemoan under agonies never been experienced before; or sigh in such paroxysms of anguish, as they were entirely stranger to before. *Unpitied* and *alone* are adjectives to *tyrants*.

ANALYSIS:—

And purple tyrants—Subject.

Vainly groan with pangs unselt before—Predicate.

Unpitied and alone—Adj. phrase qualifying the Subject.

8. Compare Milton,

"Strange horror seize thee, and pangs unselt before."

—Par. Lost, B. II. 708.

'Unpitied and alone'—An illustration will be found in Edward III. of England. See notes on *The Bard*, *antistrophe* ii.—JEFFERSON.

9—10. Sire is the Subject to *design'd*. It refers to *Jove* of ver. 1. DESIGN'D—Der. Lat. *designo*, from *de*, down and *signo*, to seal.—Formed, planned.

'His darling child'—Virtue is here represented as the favourite child of Jove, as nothing is nearer to God than virtue or pity in man.

DARLING—A. S. *deorling*, *dyrling*, a dimm. from *deor*, dear.—WEDGWOOD:

11. 'The heavenly birth'—A classicism, for the offspring of heaven, the child born in heaven, the celestial extraction. Cf. Spenser:—

"Most virtuous virgin, born of heavenly birth &c."

The conception of Adversity as the nurse of Virtue is very fine. 'Birth'—*Growth* is more commonly so used. 'Birth'=*The thing born, brought forth.* A S *beorh*, from *beran*, to bear—The abstract for the concrete

And bade to form her infant mind.
 Stern rugged nurse ! thy rigid lore
 With patience many a year she bore :
 What sorrow was, thou bad'st her know, 15
 And from her own she learn'd to melt at others' woe.

11—12. 'To thee he gave &c.—mind.' *i. e.* You were then created and appointed her tutoress and guardian.

9—12. The construction is :—When thy sire (Jove) first designed to send Virtue, his darling child on earth, he gave Virtue who is of heavenly extraction to thy charge, and bade (thee) to model or train up her infant mind.

The substance of the lines is :—Virtue on earth is nursed or trained in the school of adversity ; for it is by suffering adversity in life that a man learns to appreciate and practise virtue.

12. *To form*—Some editions incorrectly read *thee form*. *Thee* must be mentally supplied. The mind is considered as something soft and plastic in infancy, and to be formed, shaped, or moulded, at the will of the trainer.—JEAFFRESON.

13. 'Stern rugged nurse !'—An expression similar to this occurs in Sydney's *Arcadia*, Vol. III. p. 100 :—

"Ill fortune, my awful governess."

Where the word *governess* is nothing more than a feminine pedagogue or school-mistress. It means strict rough nurse.

STERN—Severe of manner, cruel, strict. Of this word various derivations have been proposed. Perhaps, the simplest is the A. S. *styrán*, *stiran*, to move, so that a *stern* countenance is a *moved* countenance, moved by some passion. Hence, moved, roused from a calm or placid state ; and consequently, fixed into a severe, harsh, forbidding aspect. So, the *stern* of a ship is the *moved* part of a ship, or that part of a ship by which the ship is moved.

RUGGED—Hard-featured ; the notion of a *frowning* (ver. 17), or 'severe, expression is conveyed by *stern*. There is another form of this adjective, *ragged*. It is not an uncommon adjective with old writers, as applied to rocks.

A *rag* literally is anything having a rough edge. *Rugged* is now the more common expression. The meaning is almost identical, but the words have a different origin. [*Ragged* is from A. S. *hræcod*, what is torn ; *rugged* from *rough*, A. S. *hryh* or *ruh*, hairy, rough. Mr. Wedgwood disputes this however.]

NURSE—From the Lat. *nutrix*, through Fr. *nourice*. Gray's use of *nurse* is in keeping with *infant*, ver. 12.

'*Rigid lore*'—The *lore*, A. S. *lære*, or *lári* (Wedgwood), or according to others from A. S. *loir*=learning, which Adversity imparts is called *rigid*, or stiff, because its lessons must be learned by all who enter the school of Adversity.

13—14. 'Thy rigid lore—bore : ' *i. e.* She was long under thy rigid tutorage or severe discipline.

15—16. You made her acquainted, with misery, and from her own suffering, she learnt to sympathise with the distresses of others.

16. This line is imitated from Virgil's *Æneid*, I. 630, 'From her own &c.' *i. e.* From experiencing affliction herself he learnt to sympathise with the sufferings of others. Cf. Pope ;

"So perish all whose breast ne'er learn'd to glow
 For other's good, or melt at other's woe."—*Elegy*, 44—5.

Others'—See note on the *Ode on the Spring*, l. 2, on the word *Venus*. See Adams, § 141.

Scared at thy frown terrific, fly
 Self-pleasing Folly's idle brood,
 Wild Laughter, Noise, and thoughtless Joy,
 And leave us leisure to be good. 20
 Light they disperse, and with them go

17—20. 'Scar'd at thy frown &c.'—Terrified by the tremendous scowl the crew, the crew of Folly, capricious Laughter, Noise and heedless Jollity, fly; and leave us time to improve ourselves. Devoid of the figure of speech, the sense of the passage is simply this:—Adversity scares away mirth and jollity, (here figuratively styled *the idle progeny of folly*) which serve only to intoxicate our imagination, and leave us no opportunity to improve ourselves.

Milton in the opening lines of *Il Penseroso*, styles *vain deluding joys* the 'brood of folly without father bred.' Gray had probably in his mind these lines of Milton.

'Self-pleasing Folly's &c.'—The frivolous children of self-indulgent Folly. Or in other words, Laughter &c. (as in *Ode on Eton College*, l. 83), the offspring of Folly, who cares only to please herself.

SCARED—Frightened away. [Der. Sc. *skar*, *skair*, to take fright. The O. N. word *skiarr*=the modern English 'shy,' and probably survives in the provincialism *sheery*. Cf. *scare-crow*.—WEDGWOOD.]

TERRIFIC—Striking terror, terrifying. Those who, with no authority place a comma after *frown* make *terrific* agree with *Folly's brood*, ver. 19, in which case it would be passive, and equivalent to *terror-struck*, *terrified*, but this would be an unjustifiable solecism.—JEAFRESON.

19. WILD—Extravagant. 'Wild laughter'—Gray perhaps borrowed from Dryden, *Pal and Arcite*, B. II. 1192:—'*Madness laughing in his ireful mood.*' 'Thoughtless joy'—Unthinking merriment.

17—20. The construction is involved:—'Wild-Laughter, Noise, and thoughtless Joy, idle-brood of self-pleasing Folly scared at thy terrific frown and leave us leisure to be good.'

ANALYSIS.

- (1) Wild Laughter, Noise, and thoughtless Joy—the idle brood of self-pleasing Folly—Subject.
- (2) Scar'd at thy terrific frown—Adj. phrase, qual. the Subject.
- (3) Fly and leave—Predicate.
- (4) Us—Indir. Obj. of the 2nd Predicate *leave*, forming completion of the Predicate.
- (5) Leisure to be good—Completion of the Predicate.

* 20 Comp. "If we for *Happiness could Leisure* find,"—Hurd's *Cowley*, Vol. i. p. 136.

And the note of the Editor.

"And know I have not yet *the leisure to be good*,"

—OLDHAM, *Ode*, St. V. Vol. i. p. 83.

'Leave us leisure &c.'—Give us time to acquire virtue. The flight of *Laughter*, &c. leaves men the time which they could not call their own while engrossed with the business of pleasure—a business which gives no leisure for reflection, and therefore, none for self-improvement.

21. *Light*—Adverbial. The suffix '*ly*' of the dative was originally the mark of these adverbs. On the suffix being dropped, the adverbs and adjectives became undistinguishable. See Adams, §. 396. 'They'—The crew of Folly. DISPERSE—To separate, to go or move into different parts.

The summer friend, the flat'ring foe ;
 By vain Prosperity receiv'd,
 To her they vow their truth, and are again believ'd.

21—22. 'And with them—foe;' i. e. When a man is in adversity, he is no longer surrounded with false friends or crowded with flatterers and devourers. These only follow prosperity.

22. 'The summer friend'—The false friend; that friend who only remains with us in the days of prosperity. George Herbert's *The Answer*—

"Like summer friends,
 Flies of estates and sunshine."

Cf. SHAKESPEARE'S *Troil. and Cress.*, Act III, Sc. 3, l. 78.

"For men, like butterflies,
 Show not their mealy wings, but to the summer."

Also,

"The common people swarm like summer flies,
 And whither fly the gnats, but to the sun."

—*Hén. VI.* P. iii, Act II. Sc. 9.

Gray seems to have had Horace in his mind, *lib. I. Od. XXXV.* 25.

Summer is here put attributively. Now taking the two words *summer* and *friend* it may be observed that they form no etymological combination as in the case of compound words—wherein the first term is the defining word—and the second is qualified by the first. The second is *essential* but the first most *important* because the form is not so. *Summer friend* is literally opposed to *Autumn* or *Winter friend*, and from friends in general.

'The flat'ring' i. e. The parasite, who is more to be dreaded than an enemy, and who as the poet Wotton expresses it "Gives deepest wounds with praise." So the proverb says, "He that flatters his neighbour spreads a net for his feet."

'Flattering' from Eng. *flat*, originally, to rub gently with the hand, to stroke, i. e. to make flat, level or smooth.

FOE—*Foe*, *feud*, and *fiend* are all derived from the same Saxon root *fe*, to hate.

23. VAIN—Der. Lat. *vanus*, vain. Vanity, being engendered by success, is properly represented as the foible of the prosperous. Notice the personifications in this *Ode*.—JEFFERSON.

'By vain Prosperity received' i. e. Welcomed by conceited prosperous people.

24. 'To her they vow &c.'—They promise fidelity to her. 'Vow their truth'—Plight their truth, swear their allegiance; promise their fidelity.

TRUTH—That *truth* and *troth*, O. E. *trouth*, if not originally the same word (A. S. *treoweth*), have long been convertible terms is indicated by such passages as this from Shakespeare's *Mids. N.'s Dream*, Act II. Sc. 2, l. 35:—

"Fair love, you faint with wandering in the woods,
 And, to speak troth, I have forgot our way."

It is a good shrewd proverb of the Spaniard—"Tell a lye and find a troth"—BACON, *Ess. VI.*

Arthur Helps defines *truth* thus:—"It is not an easy thing for a man to speak the *truth*, the thing he *troueth* (believes)—For a man who would speak truth, must know what he *troueth*. To do that he must have an uncorrupted judgment." Comp. Bacon's *Essay of Truth*.

23—24. 'By vain Prosperity &c.' i. e. They are welcomed by Prosperity, to whom they proffer allegiance, and where their allegations of friendship find credit again.

25

Wisdom in sable garb array'd
 Immers'd in rapt'rous thought profound,
 And Melancholy, silent maid,
 With leaden eye, that loves the ground,
 Still on thy solemn steps attend :

'Are again believed'—The word *again* implies that these *summer friends*, &c. had been before accepted as sincere, till adversity scared them away.

• 25. Comp. Milton,

• "O'erlaid with black, staid Wisdom's hue."—*Il Pens.* l. 16.

SABLE—Der. Lat. *zibellino*, Ger. *zobel*, see Wedgwood. *Sable* affords a good instance of the way in which individual names become generalized. Although the word still bears its special meaning, yet no one in using it adjectively thinks in the least of the black skin of a small animal. *Sable* is used in its widest sense by Spenser, and perhaps by earlier authors, and probably passed into it through heraldic usage.

GARB—The etymology of this word as far as can be traced is from the old Fr. *garbe* = comeliness. This word is supposed to be connected with *gear*. The original meaning, now lost, was simply the fashion or make of a thing, the whole demeanour of a man. It is now confined to dress.

• "And with a lisping *garb* this most rare man
 Speaks Dutch, Spanish and Italian."—DRAYTON, *The Owl*.

• Trench in his *Select Glossy*. observes on the word thus :—"One of the many words, all whose meaning has run to the surface. A man's dress was once only a portion, and a very insignificant portion, of his *garb*, which included his whole outward presentment to other men; now it is all."

26. 'Immers'd in rapt'rous thought profound'—*Immersed* i. e. Plunged into, or as we more commonly say, *sunk* or *buried in*. *Immerse* and *immerge* are derived from the same source viz. Lat. *im* for *in*, and *mergo*, I plunge. This is said both of material and immaterial things—literally and figuratively.

RAPT'ROUS—From the subst. *rapture*. See notes *passim*.—*Ecstatic*, i. e., thought in which you lose the consciousness of self. Der. Lat. *rapio*, I snatch.

• 25—26. Wisdom immersed in black and plunged in a deep ecstatic reverie.

This is a fine representation of *Wisdom*, and *Adversity* has been very judiciously associated with it, for it teaches the sufferer wisdom.

Thus Cowper,

• "Grief itself is medicine, and bestow'd
 • To improve the fortitude that bears the load ;
 • To teach the wanderer, as his woes increase,
 • The path of Wisdom, all whose paths pease."

And so Shakespeare,

• "Let me embrace these sour adversities !
 • For wise men say, it is the wisest course."

27. MELANCHOLY—The etymology of the word points to the cause of what we call *ill-humour*. A *melancholy* or *atrabilious* person is one whose irritable or gloomy, temperament is caused by, and in turn re-acts on, the unhealthy state of the liver and its secretions. See further notes on the word *passim* Cf. *U. Penseroso*, l. 12.

'Silent'—A disinclination to conversation is one of the evidences of a melancholic temperament.

27—28. 'And Melancholy,—with leaden eye, that loves the ground,'—Here Carlyle observes that Gray had a clear right to indulge his usual propensity to

Warm Charity, the general friend,
With Justice to herself severe,
And Pity, dropping soft the sadly-pleasing tear.

30

Melancholy and well has he characterized this, his own chosen associate. Milton has also represented Melancholy,

"With a sad leaden downward cast
Thou fix them on the earth as fast."—*Il Pens.*, ver. 43—44.

Gray may have remembered Dryden's line, *Cymon and Sphig*, l. 57 :—

"And stupid eyes that ever loved the ground."

Wisdom and Melancholy severally nominative to the verb *attend* in l. 29.

The meaning of the lines is, 'With dull motionless eyes which are always downcast, or looking steadfastly with a fixed gaze on the earth, as is generally the case with a sorrowful or melancholy person.' LEADEN—Dull, heavy.

29. *Still*—Now as ever; it modifies *attend*. '*Solemn steps*'—Cf. *Il Penseroso*, lls. 37—38 :—

"Come but keep thy wonted state,
With even step and musing gait (or gate)."

30. 'Warm Charity, the general friend'—Cowper represents her as "spreading wide her arms of universal love," and 'including whole creation in her close embrace.' WARM—Ardent; enthusiastic.

'Warm Charity'—Two different interpretations may be justly given to the epithet 'warm.' (1) *Charity* is called 'warm' because this moral excellence or the charitable person is ardent or zealous in his feelings of kindness for, or in doing good to his fellow-creatures. (2) This universal benevolence, or philanthropy, is called so, possibly from the effects of its exercise, which diffuses warmth, i. e., comfort and good cheer, on its objects. We should prefer the first.

'General friend'—Which embraces all who belong to the human family.

31. 'Justice to herself severe'—This moral attribute or excellence is represented as being ever strict, criticising her own conduct, but to others lenient or allied to mercy; for a person possessed of this virtue, will himself endure all privations and troubles in order to do or give what is justly due to others. *Justice* is a fit associate for *Adversity*. I would here refer my readers to *The Tour of the Virtues* or *A Philosopher's Tale* in Bulwer's *Pilgrims of the Rhine*, which I dare say will not only amuse them vastly, but distinctly show the nature of the two Virtues above named.

SEVERE—Lat. *severus*, Gr. *sebomai*, are radically akin to Sanskrit *śev*.—Strict.

Cf. :

"To servants kind, to Friendship clear,
To nothing but herself severe."—CAREW'S *Poems*, p. 87.

32. 'And Pity, dropping soft the sadly-pleasing tear' i. e. Pity shedding a tear of sympathy over misery or misfortune is a melancholy scene but it affects us with pleasure also. Hence the propriety of the epithet *sadly-pleasing*—This compound, which amounts to an *Oxymoron* (cf. bitter-sweet, cruel kind), expresses the blending of opposite feelings in the complex mental state which we call *pity*.

In Rhetoric, *Oxymoron* is a figure which consists in this :—Where there is an epithet used which is of exactly the opposite signification to the word it is joined. Other examples are the following :—

- (1) "Nor sees how much with art the windings run
Nor where the regular confusion ends."—ADDISON'S *Cato*.
- (2) "Yet from these flames,
No light; but rather darkness visible."—

MILTON'S *Par. Lost*, B, I.

Oh, gently on thy suppliant's head,
Dread goddess, lay thy chast'ning hand !
Not in thy Gorgon terrors clad,

35

- (3) "That as bickered, through the sunny shade
Though restless still themselves, a lulling marmur made."
—THOMSON'S *Castle of Indolence*, C. I. St. 3.
- (4) "And weaves a song of melancholy joy."—
CAMPBELL'S *The Mother*.

Pity has been figuratively represented by a writer as being the offspring of sorrow, the mother, and love the father.

Soft—Adverbial. Cf. *Elegy* l. 21. Notice that monosyllabic adjectives alone are used adverbially.

"*Sadly pleasing tear*" = The sad tears of sorrow, which is at the same time pleasing. Cf. Thomson.

"Ours be the lenient, not unpleasant tear."

Mr. Rogers quotes Dryden's *Virgil Æn.* X.

"A sadly-pleasing thought."

33 *Thy*—Equivalent to an objective genitive. Cf. ANGUS, 'H. E. T.' § 219. SUPPLIANT—A humble petitioner; one who entreats submissively. Thus in *All's Well That Ends Well*,

"A petition from a Florentine I undertook
Vanquish'd thereto by the fair grace and speech,
Of the poor suppliant."—SHAKESPEARE.

Der Lat. *sub*, under, *plico*, I 'old. Literally, asking or entreating *humbly on bended knees* or with hands folded.

34. 'Chast'ning hand'—The hand that afflicts for correction. The hand of Adversity is called *chastening* because it is by affliction that the heart of man is purified and his thoughts are placed upon a better state. See No. 120 of the *Adventurer*. CHASTENING—Correcting. To *chasten* is to make *chaste* or pure. Cf. Fr. *châtier*, *chastier*; Lat. *castigo*, to correct, fr. *castus*. Wedgwood compares *purgare*, fr. *purus*.

We *chasten* an offender for his own good; we *punish* him for the good of society, and to satisfy the claims of justice.—PAYNE.

DREAD—Awful, venerable in the highest degree. Thus in the *Paradise Lost*,

"——— from thee send
The summoning archangels to proclaim
Thy dread tribunal."

*35. GORGON—The poets represent the Gorgons as three sisters, Stheno, Euryale, and Medusa, daughters of Phoreys and Ceto, all immortal except Medusa. In the mythology, the Gorgons or 'grim ones,' from Greek *gorgos*, grim, were monsters represented as girl with serpents with heads erect, vibrating their tongues, and gnashing their teeth. They are likewise described as winged virgins with brazen claws and enormous teeth, having two serpents round their bodies by way of girdle. The name Gorgon was more especially given to Medusa, a maiden, who, having offended Minerva, had her hair changed into serpents, which gave her so fearful an appearance that whoever looked upon her was turned into stone. Figuratively 'Gorgon terrors' signifies, in the most hideous forms; or in other words, attended by all the horrors or disadvantages attending Adversity. Comp. :—

"Medusa with Gorgonian terror guards the ford."

—MILTON, *Per. Lost*, II. 611.

Not circled with the vengeful band
(As by the impious thou art seen),
With thund'ring voice, and threat'ning men,
With screaming Horrors funeral cry,

Also, *Quid Metamorphosis*, IV 501

The epithet is lost on those who are not familiar with mythology. "What single epithet," says Mr. Mitford, "what attribute could the poet have given to terror, which could have produced an effect equal to that of this image?" and hence he infers that the occasional insertion of classical allusions confers grace and beauty on a poem.

35—40. Nothing can be more beautifully picturesque. The poet here requests Adversity to come to him and lay her chastening hand over his head; but this request is attended with a most fervent wish that the Goddess should appear in her form benign and not in that terrific aspect which she assumes before the impious, unaccompanied by vindictive ministers, Despair, fell Disease and ghastly Poverty.

36 'The vengeful band'—Of Enigmas or Furies, who pursued the authors of foul wrong, haunting especially those who were guilty of perjury—*WATTS*—The cruel avenging company of Furies.

37 'Impious' Soul, those who disregard the sacred obligations imposed upon the members of a family, a tribe or a state in the due discharge of which obligations consisted the ancient virtue of *piety*. Conspicuous examples of this were Antigone and Aeneas—*JEFFERSON*.

('As by the impious &c')—To the impious, Adversity always comes clad in terrors like Gorgons, and attended by all her ministry, namely Despair, fell Disease and ghastly Poverty. And why? Because they do not see *The Economy of Human Life*. Having no reverence for the Supreme Being they consider Him as partial, as not dispensing happiness to all, and this doubtful reflection on the dispensations of Providence makes them soon fall into despair which brings on disease and ghastly poverty, whereas the virtuous poor will yield to no such despondence.

"Not accustomed to measure their wants by the gratification which others enjoy, they will sit down to their sorry meal in peace. To them the calm contentment is sweeter than all the acquisitions of wealth, for they are sure that the providence of God dispenses happiness to all, so virtue in adversity suffices, less than vice, and I may add, the prosperity enjoys more.

38 *Mien*—*fr mien, fr mienet*, to behave or conduct oneself, *Gr mien* ('The Bret *mien*, says Wedgwood, 'meant a beak, or snout on projection of land. Then the word was used for the countenance look; as *rostrum*, a beak becomes *sp rostris*, a face.) *Mien* refers to the whole outward appearance, *look* depends on the face and its changes, *manners* on the general habits and behaviour, *manner* is bearing, carriage. 'Threatening mien' Menacing aspect 'Thund'ring voice'—May refer to the voices of the attendants of the goddess of Adversity.

38—39 *With* in both these verses implies accompanied by.

39 'With screaming Horrors &c'—'Horror' is personified and is represented as a Gorgon or monster, proclaiming or rather screaming out the deaths of the victims of Adversity. A proper escort for her Alike *Horror*, *Despair*, *Disease* and *Poverty* are personified, and are represented as companions of Adversity, when she visits the wicked and vicious people.

SCREAMING—To scream is to cry out from pain or fear. [A. S. *hryman* *It Scelmaere*], Lat *clamo* (WEDGWOOD) 'Funeral cry'—Ill omened cry. *Funeral* is now the adjective appropriated to the meaning of deadly, fatal which is

Despair, and fell Disease; and ghastly Poverty.

40

Thy form benign, oh goddess, wear,
Thy milder influence impart,
Thy philosophic train be there

expressed in the Latin *funestus*, Fr. *funeste*. It may here mean no more than *ill-boding*. On the substantive *funeral* Craik remarks:—"As we still say *nuptials* in the plural, so they formerly often used *funerals*. So *funerailles* in French and *funera* in Latin. On the other hand Shakespeare's word is always *nuptial*." 'Fells'—From an A. S. word meaning cruel, barbarous. Cf. Thomson's *Castle of Indolence*:—

"A most enchanting wizard did abide
Than whom a friend more fell is no where found."

Fell (g.) Skin; a barren hill.

Fell (v.) From the verb to 'fall' = to drop; come down.

40. GHASTLY—Adj. from *ghost* A. S. *gæst-lir*, like a ghost; weird. Literally like a ghost; hence figuratively, dreadful or dismal. *Ghastly*, it is to be observed (originally the same word), is appropriated now to the sense of *spiritual*, or concerned with the human soul or spirit.

41. BENIGN—Literally, good-natured (Lat. *bene*, *gigno*), kindly, mild—the reverse of *malign* or *malignant*. Richardson's first quotation is from Burke. It was probably coined to match the much older *malignant*. *Benignant* does not occur in Johnson's dictionary.—JEFFERSON.

'Thy form benign, oh, &c.'—Our Author here calls upon Adversity to appear before him in her character of the purifier of human souls, with a placid look, and attended only by the virtues, Wisdom, Charity, Justice, &c., here designated "the philosophic train" and not in the company of her gorgon-like ministers.

42. 'Thy milder influence impart,'—Operate gently on my heart, so that far from being afflicted or wounded, it may be rendered the rather susceptible of the humane feelings; or in brief, produce thy gentle effects upon me.

43. 'Thy philosophic train be there'—This is an Optative sentence denoting a prayer. 'May thy philosophic train be there (i. e., in my heart), is the construction.' 'Thy philosophic train' i. e. The train of virtues which the philosophic or contemplative mind may derive from Adversity.—PAYNE.

Who they are that compose the train of the goddess Melancholy may be learned from Milton's *Il Penseroso*, 45—54. Compare,

"And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Aye round about Jove's altar sing;
And add to these retired Leisure,
That in trim gardens takes his pleasure;
But, first and chiefest, with thee bring
Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation;
And the mute Silence hist along, &c."

Also, "With years that bring the philosophic mind"—the mind that feels "Sweet are the uses of adversity."—WORDSWORTH.

TRAIN—From the Fr. *trainer*, to draw, Lat. *traha*, a drag, sledge, fr. *traho*, I draw, and when applied to persons, signifies properly a retinue or number of

To soften, not to wound 'my heart.
 The generous spark extinct revive,
 Teach me to love and to forgive,
 Exact my own defects to scan,

45

followers. A *train*, then, is literally something drawn out in length behind a person or thing, and is applied indifferently to the folds of a robe, the tail of a bird, the retinue of a potentate, the row or line of carriages or vehicles, as in a railway train &c. Comp. *Ode on the Spring*, l. 2.

44. WOUND—Sax. *wundian*, Lat. *vulnus*, from Sans. *man*, to wound. Literally, to bruise; to hurt by violence is Johnson's definition. Students are liable to be confounded with the use of the word 'wound' the past part. of the verb to *wind*.

45. 'The generous spark extinct revive,' i. e. Rouse that spark or little bit of the fire of generosity which is now dead within me; or quicken those fine feelings, which once had existence in my heart.

GENEROUS—Noble. Generosity, as a moral quality, was, as its etymology shows, originally considered to argue good-breeding or high descent (Cf. *Elegy*, l. 41 above), while ignoble or ungenerous traits were held to be characteristic of low birth and the absence of breeding. Cf. *On the Alliance of Education and Government*, l. 2. Gentle has similarly acquired a moral signification.—JEAFFRESON. Der. Lat. *genus*; properly means 'of a stock or race,' so of a good stock, high-bred.

EXTINCT—Lat. *extinctus*. Extinguished, dead, and therefore, needing to be revived, or brought back to life. There is a force in the juxtaposition of the two words. The word *spark* shows that 'extinct' must not be taken in its literal sense 'extinguished.'

46—48. These lines are frequently quoted as they have become household expressions among us. See further notes on the *Elegy*, lls. 31—32.

47—48 'Exact my defects &c.—man.' i. e. Make my own deficiencies recognise similar defects or excellencies in others, and ever to sympathise with them, whether they come short or excel, as *man*; as their fellow-creature, and to know from kindred qualities within and the sympathy which others inspire me with, that *I am a man*. In this stanza, our Author sets forth the uses of Adversity. How excellent they are! Shakespeare has beautifully described in few telling words, what our author has represented in this allegory. See lines 1—4.

Johnson speaks of it as "a state most beneficial to us; a state in which we have the privilege to be happy unenvied, to be healthy without physic, secure without a guard and to obtain from the bounty of nature, what the great and wealthy are compelled to procure from the help of art." He further observes that Adversity has ever been considered as the state in which a man most easily becomes acquainted with himself, particularly being free from flatterers, whereas prosperity is too apt to prevent us from examining our conduct. Gray had in mind in this couplet the following lines of Pope:—

"Know then thyself, presume not God to scan;
 The proper study of mankind is man."

EXACT—Scrupulous, nice. The whole clause 'Exact my defects &c.' is a parenthesis in apposition to *me*, the two infinitives in the following line being governed by the imperative *teach*, in ver. 46.

SCAN—(1) To climb, mount to the top of; (2) to survey from such a position; (3) to mark with accuracy the *feet*, or syllabic combinations, in a verse. Its meaning to pry into or scrutinise with careful eye, the sense in

What others are to feel, and know myself a man.

which is used here, is obviously derived from No. 3. *Scan* in its primitive sense of 'to climb,' Lat. *scandere*, is becoming rare.

48 *What others are*—Objective clause after *to feel*. This is sometimes erroneously printed "what others are," that is, others' defects. The meaning, however, is, 'Teach me to feel what others are, and by this sympathy with men to become fully conscious that I also belong to the family of man.'—PAYNE.

• 'Know myself a man'—To recognise in myself the frailties common to humanity. Cf. *Eton College*, 60. The sentiment is that of Chremes in Terence (*Human myself, I recognise my kinship with all humanity*).—JEFFERSON.

ODE ON THE SPRING.

The original Ms. title was *Noon-tide*, and the subsequent alteration was due, suggests Mason, to Gray's abandonment of a design to write companion odes descriptive of Morning and Evening. This is to be concluded because his unfinished *Ode on the Pleasures arising from Vicissitude* opens with a fine description of the former and his *Elegy*, with as beautiful a picture of the latter, which, perhaps, he might, at the time, have meditated upon for the exordium of an Ode. See also Appendix, *Letter V*.

Lo! where the rosy-bosom'd Hours,

CRITICISMS.

"This ode seems to have been the earliest English production, which appears in the usual printed collection of our author's poems. It was written in the 26th year of his age, and is as nicely polished and as carefully finished as almost any of his subsequent compositions: it seems to be overcast by that shadow of melancholy, which was a constant ingredient of his character, but which was further deepened by the mortal illness of his beloved friend and contemporary West, who indeed died after Gray had sent to him, but before he had received, the very poem.—CARLYSLE.

1. 'Lo' where'—See! where. *Dez A. S. la*. It has been called an abbreviation of *look*. See Adams, § 417, 2.

'*Rosy-bosom'd Hours*'—The hours of a spring-morning are here figuratively said to be *embosom'd in roses*, because morning, especially in Spring, is rosy or very shining in hue. The morning is first *gray*, then *rosy* upon the nearer approach of the sun. The personifications of the hours (corresponding rather to the seasons of the year) is taken from the Greek mythology. This epithet which Milton in *Comus*, 986 ("The Graces and the rosy-bosomed Hours") applies to the Hours and Thomson in *Spring*, 1009, ("The rosy-bosomed Spring") to the Spring, is said to be full of roses. This is possible, as (Voss)

garlanded)

But it seems simpler to look on it as a translation of the Greek *rhodokolpos*, an epithet applied to Eunomia, one of the Hours, by a Greek lyric poet. The epithets 'rosy-fingered' and 'rosy-footed' should be compared. The first of these is applied by Homer to the *morning*, and Milton gives her *rosy steps*; so Gray, perhaps in imitation of them, calls the morning hours of Spring *rosy-bosom'd*.

HOURS—The ancient year being divided into Spring, Summer and Winter, the Greek *Horai*, or Hours, were represented as *three sisters*, the daughters of Themis, and were called Eunomia, Dike, and Eiréné. In the Homeric Hymn to Aphrodité, (ti. 5), the Hours act as the attiring maidens of the goddess. In Hesiod (*W. and D.* 75,) they are beautiful-haired maidens who crown the goddess Athéné with chaplets of vernal flowers. The Latin '-or' becomes, almost without exception, *leur* in Mod. Fr. Cf. *honor, honneur; illorum, leur; mores, leurs*; but the intermediate form in O. Fr. is '*our*': Cf. *amor amour; mori, mourir; vigor, vigoureux*. It was at this stage of the French language that our nouns in '*our*' were borrowed.—JAFFRESON.

Fair Venus' train, appear ;
 Disclose the long-expecting flowers,
 And wake the purple year !

2 'Fair Venus' train'—An instance of the figure Personification. The rosy-bosomed Hours are here represented as the followers and attendants of the beautiful planet Venus, because this planet is the morning star *Phosphorus* or *Lucifer*, the harbinger of light, and continues to shine till morning. Milton calls Venus or Lucifer,

"Finest of stars last in the train of night,
 If better thou belongest not to the dawn,
 Sure pludge of day, that crown'st the smiling morn,
 With thy bright circlet"

It has been well remarked that the goddess 'Venus is here employed, in conformity to the mythology of the Greeks, as the source of creation and beauty—is the principle that pervades and imparts universal nature and with peculiar propriety on this occasion, because a new creation as it were, takes place with the commencement of the spring after the languor and inactivity of winter'

'Pan' Applied without any particular force, and almost mechanically, just as *alma mater*, or *fostering* was the ever recurring epithet of Venus in Latin poetry—HARRISON 'Train'—See notes on the *Adventu*, l. 43

3 The Hours disclose the flowers which the Winter's rigour had closed &c., they open to our view the long delaying flowers. *Long expecting flowers*—By a personification the feelings of sentient beings are attributed to the flowers. See the chapter on *The Poetical Fallacy* in Ruskin's *Modern Painters*, vol. iii. Read also the first few lines of Chaucer's *Prologue*

'Long expecting' &c. The flowers are impatient for the advent of Spring. It is scarcely necessary to mention the absurd misprint, 'long expected,' which has found its way into some editions.

Disclose. This word, which has no affinity apparently with Latin *disclose*, to separate shut off is formed like *disaper*, *disatisfy*, &c., the prefix *dis* having a privative force.

4 'Wake the purple year' Rouse from its wintry trance the year unpurpled with flowers. Thus Fenton

—————flowers
 Purpled sweet with springing flowers

Also,

'And lavish Nature paints the purple year'—

POPE, *Pastorals* 1. 28

Milton also speaks of banks *damasked* with flowers, "ground purpled with vernal flowers, &c." Cf. also Virgil, *Ecl.* ix. 40. What the ancients understood by *purple*, it is not easy to determine. The epithet seems to have been applied to any bright and dazzling colour, as Virgil uses it of the *white narcissus*, *Æn.* ver. 38, or the sea when *flushed* by the wind (*Georg.* iv. 373), and Horace talks of *purple swans*, *Ode* IV. 1. 10. 'Purple year'—The Spring which is the first season of the year, is figuratively called *Purple* or red on account of the fruits and flowers of that and other colours, that grow in that season.

PURPLE—Der. Fr. *purple* (Cf. *marbre*, *marble* Lat. *tintidus*, Fr. *tinte*, Eng. *tintle* Lat. *capitulum*, Fr. *chapitre* and Eng. *chapter*). See Angus, *H. B. of the Linn. Tongue*, p. 184), Lat. *purpurea*, *purpureus*, Gr. *purpureos*. Purple is mainly obtained from Tyrie, and this dye was the product of different species of shell-fish. The ancient writers carefully distinguished between the costly shell-fish purple and the cheaper *Cocum*. The Greek and Latin word for 'purple' embraced all shades of colour between scarlet and dark violet inclusive, because all the hues were

The Attic warbler pour'd her throat,
Responsive to the cuckoo's note,

5

obtained from shell-fish by different mixtures and process. In fact, though in common speech we generally confine our use of English *purple*, to the violet hue, yet it is employed poetically, and in reference to, common ceremonial costumes, to express a wide range of colours as the corresponding Greek and Latin adjectives.—Purple is an epithet constantly applied by the poets to the mountains. Purple is the hue of distance. WAKE—Cf. Pope's *Temple of Fame*, I. 2 :—

“Call forth the greens, and wake the rising flowers.”

5. ‘*Attic warbler*’—The nightingale, in Latin poetry always *Philomela* or *Attica avis*. Called *attic*, because she haunted the groves round Athens, the chief city of Attica; and also with reference to the Greek legend of Philomela, daughter of Pandion, King of Attica, who was changed into a nightingale. The hint for Gray's name for the nightingale was borrowed from a passage in Milton,

“See there the olive grove, of Academe,
Plato's retirement, where the *Attic* bird
Trills her thick-warbled notes the summer long.”—

Par. Reg. IX. 244—47.

“The *Attic warbler*”—The bird on the crown of the building.

“Pours her throat”—Cf. Pope. *Essay on Man*, II. 33 :—

“Is it for thee the linnnet pours her throat?”

‘Pours her throat’ is a refinement on the common expression ‘pours her note.’ Pouring melody from the throat is common enough in poetry. If pouring her throat means anything more, it is that she pours the full flood of song, all the melody within the compass of her throat.

Dr. Pattison remarks on the superior correctness of Pope's phrase, the female bird having no song. Cf. Lovelace, *To Althea* :—

“When linnnet-like confined, I
With shriller throat shall sing.”

6. ‘Responsive to the cuckoo's note’—The nightingale takes up and answers at eve the song which the cuckoo has been singing all the day. Other think it means that the cuckoo is the first to announce the approach of spring, and by its note calls on the birds to welcome the new-comer. To this call the nightingale responds. But the explanation is far-fetched.—JEFFERSON.

RESPONSIVE—In a responsive manner, answeringly. Poets of the eighteenth century indulged in many epithets ending in ‘ive,’ which are now either rare or obsolete. So in Thomson's *Seasons*, we find *concoctive*, *prelusive*, *repercussive*, and others. For this, Cf. : Tennyson's *Aylmer's Field*. “Queenly responsive, when the Royal hand &c.” Der. Lat. *re, spondeo*, I answer in reply. The *duet* means a song sung by two persons.

Cuckoo—[Der. Lat. *cucullus*, Gr. *kokkuz*, It. *cuculo*, Fr. *coucou*, Ger. *kuckuk*, Sp. *cuco*.] Cf. Milton's *Ode to the Nightingale*, 6 :—

“The shallow cuckoo's bill.”

The name is onomatopoeic, given from its note. The bird is not a nice character: it builds no nest of its own, but drops its eggs into the nests of other birds. Yet every one rejoices to hear its note, because it is the first heard before other birds begin; it is the harbinger of spring. From the description given of this bird by our poet, as well as from the resemblance of the names, the *Cuckoo* is probably the same as the *Kokil* of Sanskrit poets. In Kalidasa's *Vikramorvasi*, A. IV. the king addresses the bird as follows :—

TVam kāmīno madanadūtīm ūdāharanti (ত্বাং কামিনো মদনদূতীং উদাহরন্তি)

The untaught harmony of Spring :
 While, whisp'ring pleasure as they fly,
 Cool Zephyrs through the clear blue sky
 Their gather'd fragrance fling.

10

"Lovers call you the messenger of love" (Spring being the favourite season of lovers). The bird is supposed to answer. kah, kah, "who who" (this being its note), which the king interprets again kah kah iti äha, "This (bird) asks 'whom do you mean?'"—JEFFERSON.

7. 'The untaught harmony of Spring : '—A sense construction—which arises from the difficulty of representing rapid flexible thought in slow, stiff language. Such constructions are very common in Greek, being due to the metaphysical spirit of the Greeks, which enabled them in the form of signification to see clearly the notion signified ; and which, impressing itself strongly on the whole of their language, imparted to it a clearness and precision in expressing the minutest shades of distinction which are scarcely comprehensible to moderns ; while at the same time it creates a number of grammatical anomalies which at first seem to be defects, but are in reality founded on the truest principles of grammar. Jelf, *Greek Grammar*, § 378 ; Latham, § 512. For attraction, which depends upon the same tendency of language. See Alford's *Queen's English*, § 96.

Cf. THOMSON, *Spring* :—

"The hollow cuckoo sings
 The symphony of Spring."

The meaning of the three lines is, 'The nightingale pours her flood of melody which together with the note of the cuckoo, makes the harmony of Spring.'

The musical concord of the singing birds is here named the *untaught harmony of Spring* because it is not learned from human art but from nature.

The literal meaning of harmony, however, must not be pressed. Comp. a passage from Spenser's *Fair. Qu.* A. xii. 33.

8—10. 'While whispering pleasure &c'—Cf. Milton, *Paradise Lost*, Book IV. 157 :—

"Now gentle gales
 Fanning their odoriferous wings dispense
 Native perfumes, and whisper whence they stole
 Those balmy spoils &c."

Also, Book VIII. 513.

Here the zephyrs are said to scatter the fragrance they have called up from flowers, and whisper pleasure around in their flight through the sky. The zephyrs have been always exhibited as the most gentle of sylvan deities. Thus Milton says,

"Mild as when Zephyrus on Flora breathes"

And so Shakespeare,

—They are as gentle
 As Zephyrus blowing from the violet."

Comp. also, the picture in *Lucretius*, v. 936, where Zephyrus is the forerunner of Venus and of Spring. WHISPERING—An onomatopoeic word. ZEPHYR—Gr. *zephuros*, the god of the north-western breeze. The west wind is always personified as mild and gentle.

Clear—This epithet either qualifies blue adverbially, or is, like blue, an attribute of sky. Cf. Scott, *Lady of the Lake*, II. 285.

Where'er the oak's thick branches stretch
 A broader browner shade,
 Where'er the rude and moss-grown beech
 O'er-canopies the glade,

"But I can clasp it *reeking* red," where the qualifying word, having reference to the result, not to the mode of the action, may be an adjective instead of an adverb, as in the text. This is the limitation which Dean Alford would draw. See *Queen's English*, p. 267, et seq. Angus, in his '*H. E. T.*' p. 312. c., gives a similar explanation of the usage. '*Gathered fragrance*'—The balmy spoils which they have stolen from the flowers in their passage. *Fling*—Belongs to the group of onomatopœias—flog, flag, flap, fly.

1—10. PARAPHRASE—Look, as a spring-morning dawns in the east, the rose-coloured or brightly shining hours, the retinue or companions of the bright morning-star Venus, appear, bring to the view the beautiful spring-flowers which having been long hidden by the darkness of the night, were expecting the morning light, and reanimate the beautifully coloured vegetables of the new year, as well as the animated creatures from the state or lethargy or torpor in which they were in winter. The most elegantly singing bird of the spring viz.—the nightingale sings to the utmost stretch of her voice with a musical concord which is not taught by human art, responsively to the sweet songs of the cuckoo another singing bird of the season: while soothing soft breezes scatter the variety of sweet odours which they collected from divers sweet-scented flowers and plants, inspiring the sensation of pleasure into all animated creatures, as they blow through the clear azure sky with a whispering noise.

12. '*A broader browner shade*'—A shade little more extensive or dark than usual. '*Broader*'—Than usual. It is equiv. to a superlative. Virgil uses, *major* in the same sense, Cf. *Georg.* I. 416; *Æn.* I. 84. '*Browner*'—Darker. Cf. Milton,

—The unpierc'd shade

Imprison'd the noontide bowers".—*Par. Lost*, B. IV. 246.

Also, Pope, "And breathes a browner horror o'er the woods."—*Eloisa*, l. 170

SHADE—Der. Sans. *chhad* (छद्) to cover, allied to Greek *skia*, a shade, *skotos*, darkness. Syns. :—*Shade* differs from *shadow* as it implies no particular form or limit; whereas *shadow* represents in form the object which intercepts the light. Hence when we say let us resort to the *shade* of a tree, we have no reference to its form, but when we speak of measuring a pyramid or other object by its *shadow*, we have reference to its extent.

13. '*Rude and moss-grown beech*'— "The first is not a happy epithet, as the beech has a smooth, not a rude or rugged bole." Mr. Jeaffreson explains the meaning of the word '*rude*' as '*untrained by art*,' the ordinary signification of the Lat. *rudis*. '*Moss-grown*' i. e., over grown with moss. Cf. *Descent of Odin*, 18.

14. '*O'er-canopies*' i. e. Covers as with a canopy. [The subst. *canopy* is derived from Lat. *cōnōpium*, Gr. *kōnōps*, a ghat, perhaps we may have it through the Fr. *canapé*. The primary sense was 'mosquito curtain.' It is perhaps owing to these inventions having been imported from the East, and looked upon as signs of luxury by the Romans, that the word was able to be applied to gorgeous coverings suspended over a throne or a chair of state, from which signification it passed into general use as a name for any covering or shade. In French it has come to mean almost exclusively a sofa or couch. It is not apparently found in early English writers.]

GLADE—[This word is derived from A. S. *gehlad*, which is the participle of *gehtiden*, to cover,] hence literally it means a spot covered with trees; a light or

Beside some water's rushy brink
 With me the Muse shall sit, and think.
 (At ease reclin'd in rustic state)
 How vain the ardour of the crowd,
 How low; how little are the proud,

15

clear delfe. Secondly, a lawn, an opening, a clear green space in a wood or an avenue through it. It is ultimately connected with *glitter*.

'O'er-canopies the glade'—Mr. Mason supposes this to be an imitation of Shakespeare:—

“_____ a bank
 O'er canopied with luscious wood-bine.”—
Midsum. N.'s Dream, Act II. Sc. 4.

Comp. *Comus*, l. 544.

15. 'Beside some water's rushy brink' i. e. By the rushy margin of some stream or lake. '*Rushy*'—Fringed with rushes, sedge, reeds, &c. It is purposely vague. Comp. *Comus*:—

"The rushy-fringed bank."

15. '*The Muse shall sit*' i. e. My Muse or poetic genius, in other words, the poet (Gray) himself shall sit and contemplate on the subjects or topics contained in the last three lines of this stanza. See the *Critical Remarks*.

17. 'Reclin'd in rustic state'—Leaning in a rudely grand posture. *Reclined*—Qualifies the *Muse*. The Muse and the Poet are identified. *At ease, reclin'd*—A Latinism. Cf. Virgil's *Æn.* I. 4. '*In rustic state*'—This consists of an *Ozymoron* or combination of words expressing opposite ideas. In such pomp and affectation of luxury as lies within the reach of the rustic Muse. Cf. Virgil's *Æn.* V. 40.

Comp. the parallel in the *Elegy*, l. 101. Compare also Gray's account of his occupation at *Burgham* in 1737, five years before the *Ode* was written:—
 "Both vale and hill are covered with most venerable beches, and other very reverend vegetables, that, like most other ancient people, are always dreaming out their old stories to the winds. At the foot of one of these squats M E I (*Il Penseroso*), and there grow to the trunk for a whole morning. The timorous hare and sportive squirrel gambol around me like Adam in *Paradise* before he had an Eve; but I think he did not use to read Virgil as I commonly do there."

18. Comp. *Elegy*, l. 93:—

"Far from the madding crowd's ignoble strife."

'How vain the ardour &c.'—This is a moral reflection. The ardour of the populace after riches is *vain*, because what they jealously covet as the means for the attainment of felicity, is not, perhaps, capable of making them as happy as they imagine.

19. 'How low, how little &c.'—How *low* are the proud with all their *statedness*; how small in importance in reality, though they conceive the highest opinion of their own consequence.

VAR. 19.

• 'How low, how indigent the proud,
 How little are the great'.

So these lines appeared in *Doddsley*. The Variation, as Mason informs us, was subsequently made, to avoid the point '*little and great*', which had too much the appearance of a *conceit*, though it expressed his meaning better than the present reading.—*MIRRORED*.

How indigent the great ! 20
 Still is the toiling hand of Care,
 The panting herds repose,
 Yet hark ! how through the peopled air
 The busy murmur glows !

20. 'How indigent the great !'—How *poor* are the rich &c. How small in value are their possessions. *The great*—Cf. *Progress of Poesy*, l. 123.

21. CARE—Not a personification, but an abstract noun—for the *care-worn* sons of toil.

21—30. 'Still is the—to the sun.'—This is a capital description of hot noon. The hands of the labourers are motionless. The herds of grazing cattle are all at rest, breathing rapidly from the oppressiveness of the weather.

22. 'Panting'—In the *noon-tide* heat. Der. Fr. *panteler*, to pant or throb also to breathe short and thick or often together. [The quick beating of the heart is represented by the syllables *pit-a-pat* or the nasalised *pintledy-pantledy*, originally imitating the sound of a succession of light blows. Then from the sympathy between the action of the heart and lungs, to *pant*, to breathe quick and hard.—WEGDWOOD]

For the sentiment compare Virgil's *Æn.*, ii. 8. But Gray seems to have imitated Pope, *Pastorals*, II. 86 :—

"The lowing herds to murmuring brooks retreat,
 To closer shades the panting flocks remove."

23. *Yet*—Introduces a contrast between the death-like stillness on the earth and the busy life in the air. 'The peopled air'—The air stocked with inhabitants; the populous air; the air swarming with its native population. Thus Mantell :—"The atmosphere swarms with living atoms; perfect and distinct creatures in the condition of single globules and cells, that live, and move and have their being and increase in numbers with a rapidity so prodigious, and in modes so peculiar; as to startle all our preconceived notions of animal organization.—*Thoughts on Animalcules*."

Cf. also Beaumont's *Psyche* St. 77 :—

"Every tree *empeopled* was with birds of softest throats."

And Thomson's *Autumn*, 836 :—

"Warn'd of approaching winter, gather'd, play the
swallow people."

23—24. 'Yet hark ! how—glows !'—Listen, how the complaint rages through the atmosphere. The poet in the next two preceding lines observed that the labourers and the herds are all at rest. In these he turns to remark that the complaint is also felt by the denizens of the air.

24. 'Busy murmur'—An instance of transferred epithet. Cf. Milton's *Par. Lost*, B. IV. 248 :—

"The sound of bees, *industrious murmur*."

Also, Thomson's *Spring*, 506 :—

"Thro' the soft air the busy nations fly."

And 649 :—

"But restless hurry thro. the *busy air*."

Cf. also, Pope's *Temple of Fame*, 294.

'Glow'—A Latinsm. Properly used, of bright flame or colour, is here applied to sound.

The insect-youth are on the wing,
Eager to taste the honied Spring,
And float amid the liquid noon ;.

25

25—27. *'The insect-youth &c.' &c.* The young insects, eagerly desirous of enjoying the balmy air at the delightful noon-time or midday.

'The insect youth' = The young insects. The word 'youth' is here used, like *pubes* by Latin poets, for the generation just reaching maturity. Virgil in his *Georg.*, IV. 22, uses *juventus* of swarming bees. An insect is so called from the appearance it presents of having been cut into (Lat. *in, secō*, I cut) halves, which look as if joined together by a fine ligature.

26. 'To taste the honied Spring'—Refers rather to the balmy air of Spring than the honey of the flowers with which the vernal season abounds.

Honied—Dr. Johnson condemns this quasi-participle in the lines of a scholar like Gray; but he has been very judiciously criticized by Lord Granville for his censure. He says that Gray had Milton's authority (*Sam. Agon.*, 1,066, *Lyc.*, 140; *Il. Pens.*, 142), and that was sufficient for him.

Shakespeare uses the word, *H2n.* V. Act I. Sc. i. l. 50. The same critic further observes that the ready conversion of the substantives into verbs, participles and participial adjectives, is of the very essence of the English tongue, derived to it from its Saxon origin and is a main source of its energy and richness; and that Shakespeare in a ludicrous but expressive phrase, has converted even a proper name into a participle of this description: Petruccio, he says, in *Katd.* "The words *honied*, *daisied*, *tapestried*, *slipper'd* and the like, he further observes, differ from the others, in not being referable to any established verb, but so little material, is the difference, that these are hardly one of these cases, in which the corresponding verb might not, if it were wanted, be found and used in strict conformity with the genius of the language. *Sugared* is an epithet frequent in our ancient poetry, and its use was probably anterior to that of the verb, of which it now appears to be a participle, but that verb has since been fully adopted in the language. Lord Granville says, 'We now *sugar* our cups, as formerly our ancestors *spiced* or *drugged* them, and no reason can be assigned why if such was our practice, we might not also *honey* them with equal propriety of speeches.'

Collins, a contemporary of Gray, uses the same word, but spells it *honeyed*. The orthography of Milton and Gray may have been adopted for the sake of avoiding an elision, which would be necessary in a three-syllable word.

Mr. Jeaffreson and others explain the phrase *honied Spring* as, the poetical equivalent for the flowers which Spring may be said (poetically) to have steeped in honey.

• 27. 'Float amid the liquid noon ;'—A translation of Virgil's phrase, see *Georg.*, IV. 59. Professor Connington (l. c.) compares with this expression Virgil's *En.* IX. 44, as another instance 'of what is commonly regarded as time being spoken of as *space*.'—JEAFFRESON.

Float—To move without labour in a fluid. Thus Dryden :—

"With divine monsters O ye Gods were these
That float in air and fly upon the seas."

The meaning of the expression is, 'And move with ease amidst the flowing heat of noon.'

• LIQUID—Here it means, clear, transparent. The epithet is in keeping with *float*. The word has been used in the same sense by Pope,

"'Tis fix'd ; th' irrevocable doom of Jove ;
Haste then, Cyllenius, through the liquid air,
Go mount the winds, and to the shades repair."

Some lightly o'er the current skim,
Some show their gaily-gilded trim,
Quick-glancing to the sun.

30

To Contemplation's sober eye,

Cf. Milton, *Comus*, V. 980,

"There I suck the liquid air."

28. SKIM—To pass lightly; to glide along near the surface. Properly, to take off the scum. Also used intransitively as in Pope's *Temple of Fame*, l. 104:—

"And airy spectress skim over their eyes."

The poet probably has in mind Virgil's *Georg.*, IV. 18, 25, 29, where the bees are described as playing over the water.

23—30. With the whole of this passage, compare,

"Wak'd by his warmer ray, the reptile young
Come winged abroad.

* * * * *

By myriads forth at once
Swarming they pour; of all the varied hues
Their beauty-beaming parents can disclose.
Ten thousand forms, ten thousand different tribes,
People the blaze. To sunny waters some
By fatal instinct fly, where on the pool
They sportive wheel."—THOMSON'S *Summer*, 241—252.

29. TRIM—Trim is what is properly decked out; dress; ornaments. Cf. Dryden's *Annus Mirabilis*, 151:—

"The goodly London in her gallant trim."

[Mr. Palmer traces the root in the Sanskrit *drih*, from which come the A. S. *trum*, firm, strong, sound; *trymian*, *trymman*, to strengthen, confirm, set in order, dispose fitly, 'trim' "

Whether the Irish *trean*, *treun*, strong, be related is questionable. Comp. Fl. *dra*, thick, luxuriant.] Hence to trim the boot is to steady it. To trim a garment is to set it in order, to give it the necessary ornaments to set it off.

29—30. 'Some show their &c.—sun.' *i. e.* Some insects flying off in an oblique direction, show to the sun their bright and orderly decorations. An imitation of Milton's *Par. Lost*, Book VII. ll. 405—406:—

—Sporting with quick glance,
Shew to the sun their waved coats dropt with gold."

Which in turn is borrowed from Virgil's *Georg.*, IV. 98.

Cf. also, Pope's Homer's *Il.* II. 557; and *Essay on Man*, III. 55.

30. Quick-glancing=Quickly, &c. The hyphen indicates the close connection between the adverb and the participle, though, strictly speaking, it is not a compound. 'The rule for the admission of double epithets seems to be this: either that they should be already denizens of our language, such as *blood-stained*, *terror-stricken*, *self-applauding*, or when a new epithet, or one found in books only, is hazarded, that it at least be one word, not two words made one by mere virtue of the printer's hyphen.—COLERIDGE, *Biog. Lit.*

31. The thought of the following stanzas was suggested by a line in the *Grotto of Green*:—

"While insects from the threshold preach."

Such is the race of Man :
 And they that creep, and they that fly,
 Shall end where they began.
 A like the Busy and the Gay
 But flutter through life's little day,

35

Gray, in a letter to H. Walpole, says:—"I send you a bit of a thing for two reasons; first, because it is one of your favourites, Mr. M. Gleen; and next, because I would do justice: the *thought on which my second Ode turns*, (The Ode to Spring, afterwards placed *first*, by Gray) is manifestly stolen from thence. Not that I knew it at the time, but having seen this many years before; to be sure it imprinted itself on my memory, and forgetting the author, I took it for my own." CONTEMPLATION—The abstract for the concrete.

31—32. The meaning is, 'To the reflective moralist contemplating Nature with *sober eye* i. e., with judgment undisturbed by personal participation in the scenes of which he is a spectator—mankind affords a parallel to the world of insects, alike in their origin and in their end.'—JEAFFRESON. Cf. Thomson's *Winter*, l. 342.

33. '*They that creep*' i. e. They who worm-like, never quit the ground from which they sprung; in other words, it means the humble or plodding; '*they that fly*' i. e., they who disport on the gay wings of pleasure-seekers.

It is not clear which of these two classes Gray looks upon as leading the better and higher life, or whether he contrasts them as high and low, good and bad, at all. *The Busy* seems to refer to *they that creep*, the *Gay*, to *they that fly*.

34 '*Shall end where &c.*' i. e. Shall be turned into the self-same dust which gave them being. This couplet: an imitation of Milton:—

— the fowl of the air
 And every living thing that moves on the earth, &c."—
Par. Lost, B. VII. 533—534.

35—36. The *Busy*, who, like the bees, spend their days in frugal industry; and the *Gay*, who, like the butterfly, flit from flower to flower, sipping pleasure from all.—JEAFFRESON.

35—40. This passage contains a *Simile*.

As the bee and the butterfly, rove on their wings in flutter and show during the short period of their existence trimmed in the different colours with which Fortune has decked them and then struck by some rude hand or imbecillated, leave their measures in the air to repose in the dust. So the busy and the gay amongst mankind after moving about with great bustle and show "through life's little day," in the dresses given them by Fortune at length over-powered by misfortune or enfeebled by age, leaves the rounds of pleasure and gaiety to lay themselves down in the dust to rest.

With the whole of this passage, Cf. :—

"But transient is the smile of fate!
 A little rule, a little sway,
 A sun-beam in a winter's day,
 Is all that the proud and mighty have
 Between the cradle and the grave."—DYER'S *Gronger Hill*.

Comp. also, Thomson's *Summer*, 342—51.

36. *But*=Only. Der. A. S. *be-utan*. See Latham, § 633; Adams, § 407 (b), 659. Whether this adverb and preposition is identical in origin with the conjunction 'but' is doubtful. See Angus, '*H. E. T.*,' § 324 (note).

In Fortune's varying colour dress :
 Brush'd by the hand of rough Mischance,
 Or chill'd by Age, their airy dance
 They leave, in dust to rest.
 Methinks I hear, in accents low,

40

'Flutter'—This keeps up the parallel. This word is obviously imitative. Der. Ger. *flattern*, to make a flapping.

37. *Varying*—Shifting from time to time, as the light and shade shift. The force of the simile should be observed, and the double application of the words to men and to insects. Pronounced as a dissyllable. *Varied* or *various*, would mean something very different. Cf. :—

'The varied colours run.'—THOMSON, *Spring*.

38. '*Brushed*'—Metaphorical, like 'flutter' in ver. 36. It means, like a fly that is brushed or swept away. MISCHANCE—A personification.

This verse may be paraphrased thus :—'Struck by the rough hand of some intruder.' But on the human side of the comparison the sense is wider and vaguer. [The prefix '*mis*' in this word is said to be of Gothic origin, but it is difficult to say when it represents the true Gothic *mis*, and when the Fr. *més* or *mé*, from Lat. *minus* or *mole*. These similar particles have mutually attracted one another. See Wedgwood, *S. V. Mis*.]

39. CHILL'D—Cf. Virgil, *Æn.* ver. 395. Also, *Elegy*, l. 51.

'Airy' i. e. In the air. Also spelt *aery*; cf. 'fairy' and 'faery.' The unsubstantial transitory character of human life is matched by the 'airy dance' of the flies.

40. '*In dust*'—Where they began, there they end (lf 34).

41. *Methinks*—This is an anomalous word, compounded of *me* and *thinks*. *Methinks* may, however, be resolved into—to me it thinks, that is, 'it seems to me,' the true construction of the phrase, where it is the nominative to *thinks* and *me* is in the objective case governed by the prep. 'to'; or *me* is the dative and *thinks* is impersonal, cf. :—

"It thinketh me I sing as well as thou."—CHAUCER.

In *methinks* and *methinks* the subject is expressed in the words that follow the verb :—In Anglo-Saxon there are two forms *thencan* or *thenkan*, to think and *thinkan*, to seem. It is from the latter form that the verb in *methinks* comes. Such being the case it (the verb 'thinks') is transitive, and consequently the pronoun *me* has the power of a dative case. The pron. 'it' is not required to accompany the verb. Of this word, the past form is *methought*.

"Methought I saw my late espoused wife
 Brought to me, like Alceste from the grave."—MILTON.

By some, *methinks* is regarded as an adverbial expression. The equivalence of *seems* to *think* (A. S. *thencan* or *thenkan*) greatly prevails in the present day among the humbler classes in the West of our country; thereby showing, although by a confusion of ideas, the distinction which originally existed between *thinkan* (to seem) and *thencan* (to think). Thus instead of using the modern verb *think*, it is by far most common to hear,—

"I seem it will be fine to-day."

They seemed they knew my face again."

—PARMINSTER'S *Materials for Eng. Gram.*

"The other impersonal verb is *methisteth*, or *methists*, equivalent to 'it pleases me.' Under the other two, the verb is transitive, so that the pron. *me* has the power of an accusative case. These three are the only true Impersonal Verbs

The sportive kind reply;
 Poor moralist! and what art thou?
 A Solitary fly!
 Thy joys no glittering female meets,
 No hive hast thou of hoarded sweets,

45

in the English language. They form a class by themselves, because no pronoun accompanies them, as is the case with the equivalent expressions, *it appears, it pleases, it rains*, and with all the other verbs in the language."—LATHAM.

'Low'—As the reply of the sportive kind is heard only in imagination, their accents, or tones, may poetically be described as *low*, being, so to speak, *overheard*.—JEAFFR.

41—42. 'Methinks I hear, &c.—reply:—It seemed to my fancy as if the *gay* were answering me in these words:—'Poor moralist; what art thou? A solitary fly, etc.' Our poet in the preceding lines was speaking of the busy and gay of insects of which the latter only replied.

SPORTIVE—Frolicsome. [The word 'sports' is from the old French *desport, deport*, Lat. *deportare*, to carry. Cf. O. Fr. *desdruire, deduire* (Lat. *de, ducere*), which gives *de-duit*, recreation, amusement.] So that which diverts or carries one away from grief or labour. 'Sportive kind' i.e. Playfully active or frivolous race of men; or simply men of pleasure. 'The sportive kind reply'—'The reply is sportive i.e., satirical; but there is nothing but the poet's word to show that it is not unkindly meant.'—STORR. We should prefer to take the word 'reply' as the verb to the plural nominative expressed by the collective term 'kind.' Others unnecessarily construe it as the pres. of the infin. mood gov. by the preceding verb 'hear.'

43—50. As the self-justification of those who would make the most of the present life, this is little more than an 'argumentum ad hominem.' But in the mouth of the poet, who is himself the moralist, it seems a regretful doubt whether after all he has chosen the best and most natural life.

44. 'Solitary'—The emphasis on this is explained by what follows. Syns. :—*Alone, lonely.* *Alone*, compounded of *all* and *one*, signifies altogether one, or single, that is, by one's self. *Solitary*, in French *solitaire*, Lat. *solitarius*, fr. *solus*, alone, signifies the quality of being alone. *Lonely*, signifies in the manner of alone. 'Alone' marks the state of a person; 'solitary' the quality of a person or thing; 'lonely' the quality of a thing only. A person walks *alone*, or takes a solitary walk in a *lonely* place.—CRABE. 'A solitary fly'—This is spoken in contempt or derision, on account of the moralist's recluse or sedentary life.

45—50. 'Thy joys no glittering &c.'—Your joys are received by no glittering or splendidly dressed woman. You have no cells with honey stored and no coloured feathers to show. Your youth is gone, the light, the spring of your life, is out, and therefore you have reasons to be melancholy. But we must be sportive in May, for we have those advantages of youth, painted plumage &c., which you are shorn of.

Thy—Like *thou* in ver. 46, and *thy* (48, 49), this is in emphatic contrast to *we* (50). GLITTERING—With gaudy plumage, gaily-gilded trim. FEMALE—Gray was a bachelor. The expression 'glittering female' is not happily chosen, but is excused by the double reference. The word 'glittering' too had not in Gray's time the note of vulgarity it now has. Cf. Goldsmith's *Des. Vill.*,

"As some fair female unadorn'd and plain."

See further notes on the word *glimmer*, *Elegy*, ver. 5.

'Meets'—Comes to share; but the rhyme has evidently determined the word. —STORR.

46. 'Hive'—Explains what the poet meant by the 'insect-youth,' ver. 25, 'Virgil's bees were in his thoughts continually.'—JEAFFRESON. Literally a 'hive'

Not united plumage to display
 On hasty wings thy youth is flown,
 Thy sun is set thy spring is gone
 Wafted while 'twas May

10

is that it is for bees and honey which they gather here figuratively used for the respectible of sweets or delicacies of any kind

Wafted—Gray had laid up no treasure for himself, and had made but a little

41. *PAINTED* Cf. Lat. *pinxit*. This is a perpetual epithet for wing in poetry. *Painted plumage* Borrowed from Milton's *Paradise Lost*, Book VII. 118

From branch to branch the milder birds with song
 Solaced the woods and spiced their *pinchamps*

Also Thomson, *Spring* l. 582

Butterflies and some other species of flies that always fly about (with whom gay frothy people are comparable) have painted or diversely coloured wings but a solitary sort of flies have a tinge of the kind. With reference to the simile the phrase painted plumage here figuratively signifies gaily or splendid dress such as is typical men of pleasure have

48. *Is flown* Not convertible with *has flown* the pres. compl. (perf.) of 'to fly'. *Floam* is the predicative and is the copula. So also is *set* (*is gone*, l. 4)

49. *SUNSET*—The time of life answering to the Spring of the youth. This is an allusion to the subject of the Ode

Thy sun is set—Plato has the same metaphorical expression. Twining in his translation of the Poetics together with this line from Gray, has quoted *Com. l. 1 of Errors* (last scene) — 'Yet hath my night of life some memory. It is a phrase very common among the Old English poets. Hence his,

"Sunk is my night *set* & my sun,
 And all the loom of life unloose"

50. *It is emphatic*—Whose sun is not set, whose spring is not gone, who live instead of speculating on life, or simply common mortals as opposed to the 'moralist'

FROLIC or FROLICK—From the subst. 'frolic' here used is a verb. The word is common both as a verb and a substantive, also as an adjective (Ger. *fröhlich*), the termination being the same as our ordinary 'like' and 'ly'.
FROLIC or **FROLICK**—From the subst. 'frolic' here used is a verb. The word is common both as a verb and a substantive, also as an adjective (Ger. *fröhlich*), the termination being the same as our ordinary 'like' and 'ly'.
 And Wordsworth calls the frolic and the gentle. This is what English Germanians call Nominal Verbs (नाम-४२२)

Mr. Smith in his *Specimens of English Literature* remarks: '*Frolic*, though now used generally as a noun, is in reality an adjective (Ger. *fröhlich*), the termination being the same as our ordinary 'like' and 'ly'.

The termination *lic* is the same as *like* in *woman like*, *womanly* but it has not taken either of these shapes probably because the word did not enter the language at the same time and from the same source as the words in which these endings are found. It does not exist in A. S. but is found in Ger. *fröhlich*. Lat. *proleto*, and the root *frō* or *frīh* is common to most of the Teutonic languages with the sense of joy. Wordsworth supposes the *lic* to be the A. S. *līc* 'a look of mind look, knowledgeable', but apart from the evidence of the Ger. and Dut. forms given above there is nothing to show that *lic* ever became *lic*.

MAY—The month when spring ripens into summer. The commentators are lost in admiration of this stroke of art in winning up in *Oh* on the *Spring* with a word which is freighted of vernal associations.—J. R. F. Here it is used figuratively for 'youth'.

For the personal allusions in this last stanza see Johnson's *L. 1*

THE DEATH OF A FAVOURITE CAT. DROWNED IN A TUB OF GOLD FISHES.

The was written at Walpole request and first appeared in vol. ii of
The Miscellaneous.]

‘Twas on a lofty vase’s side
Where China’s grave that had died
The laughing flowers that blow,

CRITICISM.

The poem, *On the Cat* was doubtless by its author considered as a trifle; but it is not a happy trifle. In the first line, *Flowers bloomers that blow* show how resolutely with me is sometimes made when it can not easily be found. *From the cat* is called a *triumph* with some violence both in language and sense; but there is no good use made of it when it is done, for of the two lines,—

“What feral cat can gold despise?”
“What cat’s art can gold despise?”

the first relates merely to the *graph* and the second only to the *Cat*. The sixth stanza contains a melancholy truth that *‘A favorite has no friend’* but the last ends in a pointed sentence of no relation to the purpose; if what glistened had been gold, the Cat would not have gone into the water and if she had would not less have been drowned—JOHNSON, *Life of Gray*. See Appendix. “After the death of Gray, Walpole placed the china vase on a pedestal at Strawberry Hill, with a few lines of the Ode for its inscription”—MURKIN.

The ode is mock heroic—a common-place incident is described with all the pomp and circumstance of an epic. Pick out all the epic phrases, and translate them into ordinary prose—STORR.

Description of the cat and her position, stanzas 1, 2; of the fish stanza 3; the cat’s fate and its cause, stanzas 4, 5, 6; conclusion, stanza 7.

1. *Flowers*. What is the grammatical, what is the real, subject to the verb? *‘Lofty vase’*. A howl of perfection or earthen ware, in which gold and silver are kept for ornament. *Lofty* is mock heroic. MURKIN.

2. *China’s art*.—The Chinese excel in the manufacture and painting of earthen-ware. Their products are called *China* or *china ware*, in England. JEFFERSON.

3. *Azure*. Through the French from the Persian *la az*, preserved in Hindi, the initial ‘l’ having been dropped; blue, the blue of the sky. MURKIN.
Brow A S, *blow*—to put forth flowers.

‘That blow’.—This shows, says Dr. Johnson, ‘how resolutely a rhyme may be made when it can not be found.’ With the expression, of

“The laughing flowers, that round them blow

—The Progress of Poetry.

In Milton, *Comus*, 99, we have ‘Banks that blow flowers’—a mingled line. The line flowers, that blow. The verse was of due perfection. The expression has been loaded of redundancy by Dr. Johnson and Wakefield. See

Demurest of the tabby kind,
The pensive Selima reclin'd,
Gaz'd on the lake below

II.

Her conscious tail her joy declar'd,
The fan round face, the snowy beard,
The velvet of her paws,
Her coat, that with the tortoise vies,
Her ears of jet, and emerald eyes,

10

Todd's Ed of *Corpus*, p. 139 Gray, however, could have defended it by the usage of the ancient poets See Ovid, *Metam*, ix 98

4 DEMUREST—Most demure or staid [Wedgwood thinks the word a relic of some such phrase as *Fi de neuve* (M *Fi mine*) *conduite* (of steady behaviour), *neuve* being from Lat *maturus*, ripe] *Demur*—Outwardly or affectedly modest. In earlier writers simply modest, shy, but now always, with some hint of affection —MULLINS

TABBY—*L'eline*, cat tribe The word originally means watered silk of a peculiar texture and colour (*Fi tabis*, Pers *utabi*) Then it was applied to cats of a certain colour, and afterwards used familiarly of all cats —JEFFERSON

PENSIVE—Thoughtful, through the French *pensif* had an adjective fr the verb *penser*, to think staidy from the Lat *pensare*, to weigh Expand the metaphor in the English use of the word SELIMA—A fanciful feminine of the Turkish *Selim*, the name given by Walpole to his favourite cat *Reclin'd*—A participle It must be taken with *on* l 1 It can not mean that the cat lay upon the edge or side, but near or against it

6 LAKE—An example of what may be called the mock heroic spirit running all through the poem The words *vase*, *golph*, *tute*, *nymph*, &c convey the same spirit

7 CONSCIOUS—The movement of the tail in a dog or cat indicates the consciousness of an object of pleasure or displeasure Here the consciousness is attributed to the part which betrays it —JEFFERSON

8 SNOWY—White as snow, Cf —

“Above below the rise of snow” —*The Bard*

The beard is put vaguely for what we commonly call the whiskers

9 VELVET—A noun, which, like the other, in these lines, is governed by the verb *saw*, l 12 [Velvet appears in Hooker and Hackluyt as *veluet*, in Ben Jonson as *vellute*, in Chaucer as *velouette*, Spenser has *velut* All come as did the manufacture itself, from Italy The Italian *velluto* represents a non-classical Latin word, *villutus*, from *villus*, shaggy hair The Fr *velours*, is from Lat *villosus*, and was once adopted by us —JEFFERSON

10 TORTOISE—A cat whose coat or skin is of a dark ground striped with yellow, is called a *tortoise-shell* VIES—Equals, if it does not surpass

11 JET—(From Gr and Lat *gagates*, from *Gagaz*, a town and river in Lycia in Asia Minor, where it was obtained) A mineral, a kind of coal but of a more woody substance than ordinary coal, very black and compact It takes a good polish, and is made into jewels, buttons Here it means black as jet

4 VAR In the first edition the order of these lines was reversed

the pensive Selima reclin'd
Demurest of the tabby kind —MILFORD

She saw ; and purr'd applause.

III.

Still had she gaz'd ; but 'midst the tide

Two angel forms were seen to glide,

The Genii of the stream :

15

Their scaly armour's Tyrian hue

Through richest purple to the view

Betray'd a golden gleam.

EMERALD—A precious stone of a green, sparkling colour. [O. Fr. *esmeralde*, M. Fr. *émeraude*, It. *smaraldo*, Gr. *smaragdos*.] Here it means *green as emerald*.

12. 'Purr'd applause'—Gratified with the reflection of her comely person in the lake, Selima expressed her gratification in the natural way by *purring*. 'To purr' is properly an intransitive verb, but here it equals 'to express by purring;' and therefore governs an object. *Purr* is obviously an imitative word. Wedgwood compares the Dutch *korren* for the cooing of a dove.—JEAFFRESON. What is the construction of *applause*? Quote examples of similar construction in English. What is the technical name for it?

APPLAUSE—Syns.:—*Praise* is the generic, and *applause* the specific term for the expression of our approbation. There is less reflection in *applause* than in *praise*. We *applaud* from impulse. There is reason in our *praise*. *Applause* is spontaneous, and called forth by circumstances.—GRAHAM.

13. 'Still had she &c.'—She would have continued to gaze if two angel forms, &c. Cf. "I had fainted, unless I had believed." (*Psalm* xxvii. 13.) *She had gaz'd* is the principal clause of an inverted conditional sentence. [What represents the dependent clause?]

14. ANGEL—Adjectival, like *angelic* i. e., of heavenly beauty.

15. Each spot in Latin mythology had its Genius or native guardian deity. Thomson, in his Spring, ver. 400, with equal beauty, Speaking of fish :

"——— in whose ample wave

The little *Naiads* love to sport at large."—MITFORD.

GENII—Plural of 'genius.' Spirits, supposed to be charged with the care of men, places, or things. What is the difference between *genii* and *geniuses*?

16—17. 'Scaly armour'—Scales which formed the armour or covering of their body. 'Tyrian hue'—Purple colour. The dye of this hue was procured both by the Jews and the Greeks and Romans from the Phœnician traders, and their chief city was Tyre. RICHEST—Richness, when applied to colour, denotes depth and fulness, as poverty denotes faintness and scantiness. See FARRER, *Chaps. of Lang.*, p. 21.

18 'Betray'd a golden gleam.'—Showed beneath the purple. Cf. :—

"The caves and secret hollows, through a ray

Of fainter gold, a purple gleam betray."

WORDSWORTH, *Evening Walk*.

Also VIRGIL, *Georgic*, IV. 274. "His shining horns diffused a golden gleam," POPE, *Winds. For.* 331. "And lucid amber casts a golden gleam."—*Temple of Fame*, 253.

BETRAY'D—(From *be*, and French *trahir*, It. *tradire*, Lat. *tradere*, to deliver up) *Betray* means to deliver up or disclose traitorously. But here the meaning is *discovered or showed*.

11 VAR First edit. "Two beauteous." a reading that appears to me preposable to the one now in the text. —MITFORD.

IV

The hapless Nymph with wonder saw :
 A whisker first, and then a claw,
 With many an audent wish,
 She stretch'd, in vain, to reach the prize.
 What female heart can gold despise?
 What Cat's averse to fish ?

V.

Presumptuous-maid ! with looks intent
 Again she stretch'd, again she bent,
 Nor knew the gulf between.

19. HAPLESS—Unlucky, without luck. From *hap*, 'that which comes, suddenly,' hence 'happy,' 'happen.'

NYMPH—A favourite mannerism with Pope and his 'School. Nymph is from a Greek word meaning bride. Hence used more generally in mythology for lovely female spirits inhabiting in all natural objects, and presiding over all pursuits. Possibly a Naiad, or nymph of the spring or fountain, or the word may be simply equivalent to 'maid' l. 25. The Lat. *nympha*, meaning a water spirit, is a by-form of the same word.

20—22. Explain the construction. 'A whisker' = One side of her face; 'a beard' in l. 8. This and *claw* are governed by the verb *stretched*.

24—25. "What female heart can gold despise?"

What Cat's averse to fish?"

Selima, as a *nymph*, and therefore a *female*, could not withstand the temptation of *gold*; as a *cat*, she could not forego the chance of feasting on *fish*. As both a *cat* and a *female* cat, the temptation offered by *gold-fish* was irresistible. The truth of the theory which makes the love of gold to be a peculiarly feminine vice, and of that which holds fish to possess peculiar attractions for the feline appetite, is open to dispute. By *gold*, in the former case, we must understand not so much coin as jewels and ornaments generally, which few female hearts have been known to despise.—JEFFREY.

'What Cat's averse to fish?' This has an allusion to the old proverb—

"Fain would the cat fish eat

But she is loath to wet her feet;"

The *adage* is alluded to in *Macbeth*, Act I. Sc. vi. l. 40 :—

'Letting I dare not wait upon 'I would,'

Like the poor cat i' the adage."

CAT—Lat. *cattus*, Ger. *katze*. The word *cat*, the German *katze*, is supposed to be an imitation of the sound made by a cat spitting. But if the spitting is expressed by the sibilant, that sibilant does not exist in the Latin *cattus*, nor in *cat* or *kitten*, nor in the German *kater*. The Sanskrit *mārijāra*, cat, might seem to imitate the purring of the cat; but it is derived from the root *māṛj*, to clean, *mārijāra* meaning the animal that always cleans itself.—MAX MÜLLER, *St. of Lang.*

25. PRESUMPTUOUS—From Lat. *presu*, and *sumo*, I take, *sumptus*, taken. Strictly it means *inclined to act rashly and without forethought*, bold, rash. So here *Selima presumed* that the reality coincided with the appearance without calculating the means. INTENT—What does this mean?

27. NOR—What is this put for? GULF—Between herself and the fish she was greedy to catch.

(Malignant Fate sat by, and smil'd)
The happy verge her feet beguil'd,
She tumbled headlong in

30

VI

Might times emerging from the flood
She mew'd to ev'ry wat'ry god,
Some speedy aid to send:

No Dolphin came, no Nereid stir'd
Nor cruel Tom, nor Susan heard—

35

23 MALIGNANT—(From Lat *malignus*, niggard) Malicious syncret. For full information see the editor's note on line 237, "Essay on Criticism" *Culiv's* *Syllab* Vol I, No 2 page 46

Syns. — *Malignus* implies an active, *malignant* a passive or dormant feeling. Malicious is actively exerting malice, a malignant is possessing malice. A malicious feeling is one, which does harm to others, a malignant disposition is one which may be easily excited to do injury. GRAHAM

FATE—Here personified with perhaps some allusion to the mythological idea of *Fat* as one of the three divinities controlling the duration of human life, one holding the distaff another spinning the thread cutting the thread the symbol of human life. MURIN. From Lit *fati* to speak and so orig. an utterance of the deity which not even the speaker could revoke

SMILE—As in 909 Cf. *Fleury*, "Smiling as in scorn"

29 VERGE—(From Lit *ver* to incline) The edge of the tub

BEGUIL'D What does this mean? The prefix *be* either converts a noun into an adjective or an intransitive verb or simply intensifies the verb Which does it do here? Find an example of each case

TUMBL'D *Fr* *tumble* which is obviously connected with the *Fr* *tomber* to fall is now exclusively appropriated to an indigested, ungraceful fall, or to the entry of certain mountebanks, and of a particular species of pigeon

HEADLONG—Formerly spelt *headlung*. A tolerably large class of adverbs exists in A S and early E, formed by the termination *-lung, -lung, -lungs, -lungs* — *n* *long* is *-ung* *Sidelong* is one of these adverbs so also are *darking, geyclun, muddling straddling*. Such forms as 'life long' must not be confounded with these

31 *Eight times*—This is an allusion to the *nine lives* which popular language has ascribed to the cat from its peculiar tenacity of life — JEFFERSON

32 MEW'D—She played after her fashion To *mew, mauler, maul* are all imitative words. It has no connection with the verb to *mew*, or confine, a term originating in falconry — JEFFERSON

34 *No Dolphin came*—An allusion to the story of Arion, a celebrated lute-player of Lesbos, an island in the Grecian archipelago. While returning from Italy in a Corinthian ship laden with gifts which he had won in poetical contest, the sailors determined to kill him and seize his wealth. Arion, having played on his lute threw himself into the sea. Charmed by his music, a number of Dolphins had assembled round the vessel and on the back of one of these the musician rode safely to land — CHAMBERS *English Classics*

Hence, it is supposed, comes the French *Danphin*, as title of the her apartment, though no reason is assigned

NEREID—A sea nymph one of the fifty (or hundred) daughters of the sea-god Nereus who attended Neptune, riding on sea horses — CHAMBERS *English Classics*

35 *Nor cruel Tom nor Susan heard*—The mention of the Dolphin and Nereid is in keeping with the *Nymph*, while *Tom* and *Susan*—two names which

VAR

f

nor *H* *y* heard
If hat favourite has a friend First ed — MITFORD

A favourite has no friend !

VII.

From hence, ye beauties, undeceiv'd,
Know, one false step is ne'er retriev'd,

And be with caution bold. 40
Not all that tempts your wand'ring eyes,
And heedless hearts, is lawful prize,
Nor all that glisters, gold.

serve as types of a class, namely, domestic servants—are introduced to keep up the notion of the cat. —JEAFFRESON.

The servants turned a deaf ear to the cat's cries.

36. FAV'RITE—The invidious position in which every favourite stands towards those who are aggrieved by the favouritism, each reader can illustrate from his own reading or experience. —JEAFFRESON.

37. 'From hence'—A pleonastic use, defensible only on the authority of classical writers. 'From hence'—From this narrative. Here follows the *enjoy*, or moral. —JEAFFRESON. UNDECEIV'D—What does this mean here ?

38. RETRIEV'D—To 'retrieve' means to find again. From the Fr. *retrouver*. Cf. *Reprieve*.

39. 'And be with caution bold' Scil. If you must be bold i. e., seek adventures abroad—do it with your eyes open, and 'look before you leap.'

The point of the injunction is in the adverbial clause.

40. TEMPTS—Fig. Apophoresis is used, i. e., *tempt* for *attempt*, meaning to 'make a trial of, which is the primary and original meaning of the term. A Latinism. At present *tempt* is seldom used in any other sense than that of enticing a person to do what is wrong ; but the Lat. verb *tento* was commonly used in the sense of 'attempt.' Thus Cæsar speaks of the Helvetii having attempted a journey through the province by force.

WAND'RING—Restless, unfixed ; such eyes as would betoken a heedless heart. "Let thine eyes look right on, and let thine eye-lids look straight before thee."—*Proverbs of Solomon*, iv., 25. Cf. Also, *Elegy*, l. 74.

41. HEEDLESS—*Heed* (A. S. *healdan*, Q. H. G. *huotan*, and appearing under various forms in all Teutonic languages) is perhaps connected with 'hide,' and some say with Lat. *cautus*, *cavere*. GLISTERS—Glisten, glitter, and glisten are all substantively the same word.—Shines. Cf. "All 'tis not gold that glistens."—*Mer. of Ven.*, II. vii.

42. A world-wide proverb, of which the oldest form, perhaps, is to be found in the *Parabole* of Alafius de Insulis, d. 1294. Hence Chaucer, *Chaucer's Yemannes Tale*—

"But al thing which that shyneth as the gold
Nis nat gold, as that I have herd it told"

[Quote from Shakespeare's *Merchant of Venice*.]

QUESTIONS ON THE POEM.

Which are the accented syllables in each line? What is the law of the rhyme? Acc't lines 3, 8, 11, 15, 21, 25. In what lines is there alliteration of *w*, *f*, *m*, *g*? Nearly all the epithets are either ornamental or intentionally extravagant; which of them are essential?—MULLINS.

ANNOTATIONS

ON

HORATIUS

BY

LORD MACAULAY,

A SHORT LIFE OF THE POET,

CRITICISMS, &c.,

TOGETHER WITH

QUESTION PAPERS AND AN INDEX OF ALL THE
IMPORTANT WORDS USED IN THE NOTES.

COMPILED BY

Suresh Chandra Deb.

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MACAULAY'S PREFACE TO HORATIUS.

THERE can be little doubt that among those parts of early Roman history which had a poetical origin was the legend of Horatius Codes. We have several versions of the story, and these versions differ from each other in points of no small importance. Polybius, there is reason to believe, heard the tale recited over the remains of some Consul or Prætor, descended from the old Horatian patricians; for he introduces it as a specimen of the narratives with which the Romans were in the habit of embellishing their funeral oratory. It is remarkable that, according to him, Horatius defended the bridge alone, and perished in the waters. According to the chronicles which Livy and Dionysius followed, Horatius had two companions, swam safe to shore, and was loaded with honours and rewards.

These discrepancies are easily explained. Our own literature, indeed, will furnish an exact parallel to what may have taken place at Rome. It is highly probable that the memory of the war of Poisena was preserved by compositions much resembling the two ballads which stand first in the *Relics of Ancient English Poetry*. In both those ballads the English, commanded by the Percy, fight with the Scots, commanded by the Douglas. In one of the ballads the Douglas is killed by a nameless English archer, and the Percy by a Scottish spearman; in the other, the Percy slays the Douglas in single combat, and is himself made prisoner. In the former, Sir Hugh Montgomery is shot through the heart by a Northumbrian bowman; in the latter he is taken, and exchanged for the Percy. Yet both the ballads relate to the same event, and that an event which probably took place within the memory of persons who were alive when both the ballads were made. "One of the minstrels says

'Old men that knowen the grounde well y-enough
Call it the battell of Otterburn
At Otterburn began this spurne
Upon a mounyng day
Then was the sloughthe Douglas sleane
The Perse never went away'

The other poet sums up the event in the following lines —

'Thys fraye bygan at Otterborne
Bytwene the nyghte and the day
Ther the Dowglas lost hys lyfe,
And the Percy was lede awaye.'

It is by no means unlikely that there were two old Roman lays about the defence of the bridge; and that, while the story which Livy has transmitted to us was preferred by the multitude, the other, which ascribed the whole glory to Horatius alone, may have been the favourite with the Horatian house.

The following ballad is supposed to have been made about a hundred and twenty years after the war which it celebrates, and just before the taking of Rome by the Gauls. The author seems to have been an honest citizen, proud of the military glory of his country, sick of the disputes of factions, and much given to pining after good old times which had never really existed. The allusion, however, to the partial manner in which the public lands were allotted could proceed only from a plebeian; and the allusion to the fraudulent sale

of spoils marks the date of the poem, and shows that the poet shared in the general discontent with which the proceedings of Camillus, after the taking of Veii, were regarded.

The penultimate syllable of the name Porsena has been shortened in spite of the authority of Niebuhr, who pronounces, without assigning any ground for his opinion, that Martial was guilty of a decided blunder in the line,

‘Hanc spectare manum Porsena non potuit.’

It is not easy to understand how any modern scholar, whatever his attainments may be,—and those of Niebuhr were undoubtedly immense,—can venture to pronounce that Martial did not know the quantity of a word which he must have uttered and heard uttered a hundred times before he left school. Niebuhr seems also to have forgotten that Martial has fellow-culprits to keep him in countenance. Horace has committed the same decided blunder; for he gives us, as a pure iambic line,

‘Minacis aut Etrusca Porsenæ manus.’

Silius Italicus has repeatedly offended in the same way, as when he says,

‘Cernitur effugiens ardentem Porsena dextram.’

and again,

‘Clusinum vulgus, cum, Porsena magnæ, jubebas.’

A modern writer may be content to err in such company.

Niebuhr’s supposition that each of the three defenders of the bridge was the representative of one of the three patrician tribes is both ingenious and probable, and has been adopted in the following poem.

N. B. It should be observed that Macaulay has here entered into a somewhat lengthy defence of the quantity he gives to the last syllable but one of Porsena. He has omitted to point out that Virgil makes it long.

LIFE OF LORD MACAULAY.

THOMAS BABINGTON MACAULAY was born at Rothley Temple on the 25th of October 1800. His ancestors were long settled in the island of Lewis, Ross-shire. His grand father, the Rev. John Macaulay, was successively minister of South Uist, of Lismore, of Inverary, and of Cardross in Dumbartonshire. In Inverary, he met with Johnson and Boswell on their return from the Hebrides in the autumn of 1773. He died at Cardross in 1789. Two years previous to his death, a daughter of Mr. Macaulay was married to Thomas Babington, Esq., of Rothley Temple, Leicestershire—many years the representative of Leicester in Parliament—and thus an English connection was formed from which, at a subsequent period, Lord Macaulay derived the scene of his birth, his Christian name, and many of his early associations. Zachary Macaulay, son of the Scottish minister, was sent when a boy to the West Indies. He was disgusted with the state of slavery in Jamaica, and afterwards on his return to Great Britain, became an active associate of Clarkson and Wilberforce in procuring the abolition of that infamous traffic. He married Selina, daughter of Mr. Thomas Mills, a bookseller in Bristol, and had with other children, a son, Thomas Babington. In 1818 Mr. T. B. Macaulay was entered of Trinity College, Cambridge; in 1821 he was elected to a Craven scholarship, took his degree as B. A. in 1822, became fellow of his College in 1824, and M. A. in 1825. He had by this time distinguished himself by his classic attainments, and by contributions to the *Etonian* and *Knight’s Quarterly Magazine*,

(1823-24) and in August 1825 appeared his celebrated article on Milton in the *Edinburgh Review*. (1825-44)—Having studied at Lincoln's Inn, Mr. Macaulay was called to the bar in 1826. In 1830 he commenced his Parliamentary career, first as member for the borough of Calne, and afterwards, from December 1832 until 1834, as member for Leeds. He resigned his seat in order to proceed to India as Legal Advisor to the Supreme Council of Calcutta. In Calcutta, he was placed at the head of the commission for the reform of East India legislation. This appointment led to the study of Indian history and affairs, and enabled Mr. Macaulay to write his striking and popular essays on Lord Clive (1840) and Warren Hastings (1841). In 1839 he had been triumphantly and almost without expense returned to Parliament by the citizens of Edinburgh, and he held his seat until 1847. He published his *Lays of Ancient Rome* in (1842); and *History of England* (unfinished) (1849-58); speeches, and various other miscellanies. In the administration of Lord Melbourne, he filled the office of Secretary at War, and in that of Lord John Russell, Paymaster of the forces. His personal independence of character is said to have rendered him somewhat unaccommodating to certain of his constituents; his support of the Maynooth grant was resented by others, and his general political principle, decidedly liberal, and so strongly and eloquently expressed, were opposed to the sentiments of the conservative citizens of Edinburgh. Thus a combination of parties was formed against him, and it proved successful. He was rejected by the constituency; but at a subsequent period, in 1852, Mr. Macaulay was re-elected for Edinburgh without solicitation or canvass. The citizens thus redeemed the error which had lowered them in the eyes of all Europe. Mr. Macaulay's health, however, had begun to fail; he was unable to address public assemblies without pain and inconvenience, and he withdrew from Parliament in January 1856. In September 1857 he was elevated to the peerage as Baron Macaulay of Rothley Temple, in the county of Leicester. Lord Macaulay was elected Lord-Rector of the University of Glasgow in 1848 and also occupied the chair of Ancient History in the Royal Academy, and three years later, he was rewarded with the Prussian Order of Merit. He died on Wednesday the 28th December 1859 and was buried on the following Monday, in the great Abbey of Westminster.

His *Life* has been written by Dean Milman (1862), the Rev. Frederick Arnold (1862), and G. O. Trevelyan Esq. (1876). The last named has also published *Selections* from his writings (1876). Macaulay was eminent alike as an orator, poet, essayist and historian. His speeches in the House were marked by vast knowledge, singular aptitude of illustration, and vigorous declamation. One of the ablest, and certainly the most successful, was his Speech on the right of the Master of the Rolls to sit in the House of Commons. His *Essays*, originally contributed to the *Edinburgh Review*, though almost valueless as criticisms, owing to their partiality, are amongst the most graphic and eloquent writings in the English language. His greatest work, 'The History of England' is but a fragment, a brilliant one, however, displaying in the highest degree alike the grand power of their author as an eloquent descriptive writer and his unswerving party spirit as a man.

CRITICISMS.

1.

LORD Macaulay lived a life of no more than sixty years and three months. But it was an extraordinarily full life of sustained exertion—a high tableland without depressions. If in its outward aspect there be anything of weariness it is only the wearisomeness of reiterated splendour, and of success no

uniform as to be almost monotonous. He speaks of himself as idle; but his idleness was more active, and carried with it hour by hour a greater expenditure of brain power, than what most men regard as their serious employments. He might well have been, in his mental career, the spoiled child of fortune; for all he tried succeeded, all he touched turned into genius and gold. In a happy childhood he evinced extreme precocity. His academical career gave sufficient, though not redundant, promise of after celebrity. The new golden age he imparted to the *Edinburgh Review*, and his first, and most important, if not best, parliamentary speeches in the grand crisis of the first Reform Bill, achieved for him, years before he had reached the middle point of life, what may justly be termed an immense distinction. For a century and more, perhaps no man in this country, with the exception of Mr. Pitt and Lord Byron, had attained at thirty-two the fame of Macaulay. His parliamentary success, and his literary eminence were each of them enough, as they stood at this date, to intoxicate any brain or heart of a meaner order. But to these was added in his case an amount and quality of social attentions such as invariably partake of adulation and idolatry, and as perhaps the high circles of London never before or since have lavished on a man whose claims lay only in himself, and not in his descent, his rank and his possessions. Perhaps it was good for his mental and moral health that the enervating action of this process was suspended for four years. Although after his return from India in 1839, it could not but revive, he was of an age to bear it with less peril to his manhood. He seems to have at all times held his head high above the stir and the fascination, which excite and enslave the weak. His masculine intelligence, and his ardent and single-minded devotion to literature probably derived in this respect essential aid from that depth and warmth of domestic affection, which lay nearer yet to the centre of his being.

It is with Macaulay the man that the biographer (G. Trevelyan*), undertakes to deal and not with Macaulay the author. Upon the structure of his mind, upon its extraordinary endowments and its besetting dangers, there is much that must or may be said, in tones of question and of warning as well as of admiration and of applause. But as regards the character and life of the man, small indeed is the space for animadversion; and the world must be more censorious than we take it to be if, after reading these volumes, it does not conclude with thankfulness and pleasure that the writer, who had so long ranked among its marvels, has also earned a high place among its worthies.

He was, indeed, prosperous and brilliant; "a prodigy, a meteor, almost a portent, in literary history. But his course was laborious, truthful, simple, independent, noble; and all these in an eminent degree. Of the inward battle of life he seems to have known nothing; his experience of the outward battle, which had reference to money, was not inconsiderable, but it was confined to his earlier manhood. The general outline of his career has long been familiar and offers neither need nor scope for detail. After four years of high parliamentary distinction, and his first assumption of office, he accepted a lucrative appointment in India, with a wise view to his own pecuniary independence, and a generous regard to what might be, as they had been, the demands of his nearest relations upon his affectionate bounty. Another term of four years brought him back, the least Indian, despite his active labours upon the legislative code, of all the civilians who had ever served the Company. He soon re-entered Parliament; but his zest for the political arena seems never to have regained the temperature of his virgin love at the time of the Reform Bill. He had

offered his resignation of office during the debates on the Emancipation Act, at a time when salary was of the utmost importance to him, and for a cause which was far more his father's than his own. This he did with a promptitude, and a manly unconsciousness of effect or merit in the act, which were truly noble. Similar was his dignified attitude, when his constituents of Edinburgh committed their first fault in rejecting him on account of his vote for Maynooth. This was in 1817. At the general election of 1852, they were again at his feet as though the final cause of the indignity had been only to enhance the triumph of his re-election. Twice at least in the House of Commons he arrested the successful progress of legislative measures, and slew them at a moment's notice and by his single arm. The first was the Copyright Bill of Serjeant Talfourd in 1811, the second, the Bill of 1853 for excluding the Master of the Rolls from the House of Commons. But whenever he rose to speak, it was a summons to fill the benches. He retired from the House of Commons in 1856. At length, when in 1857 he was elevated by Lord Palmerston to the Peerage, all the world of letters felt honoured in his person. The claims of that which he felt indeed to be his profession acquired an increasing command on him, as the interests of political life grew less and less. Neither was social life allowed greatly to interfere with literary work, although here, too, his triumphs were almost unrivalled. Only one other attraction had power over him, and it was a life-long power—the love of his sisters, which about the mid-point of life came to mean of his sister, Lady Trevelyan.

After some forewarnings, a period of palpable decline, which was brief as well as tranquil, brought him to his end on the 28th of December 1859.

One of the very first things that must strike the observer of this man is, that he was very unlike to any other man. In one sense, beyond doubt, such powers as his famous memory, his rare power of illustration, his command of language, separated him broadly from others; but gifts like these do not make the man; and we now for the first time know that he possessed, in a far larger sense, the stamp of a real and strong individuality. The most splendid and complete assemblage of intellectual endowments does not of itself suffice to create an interest of the kind that is, and will be, now felt in Macaulay. It is from ethical gifts alone that such an interest can spring. They existed in him not only in abundance, but in forms distinct from, and even contrasted with, the fashion of his intellectual faculties, and in conjunctions which come near to paradox. Behind the mask of splendour lay a singular simplicity; behind a literary severity which sometimes approached to vengeance, an extreme tenderness; behind a rigid repudiation of the sentimental, a sensibility at all times quick, and in the later times almost threatening to sap his manhood. He who as speaker and writer seemed above all others to represent the age and the world, had the real centre of his being in the simplest domestic tastes and joys. He for whom the mysteries of human life, thought and destiny appear to have neither charm nor terror, and whose writings seem audibly to boast in every page of being bounded by the visible horizon of the practical and work-day sphere, in his virtues and in the combination of them, in his freshness, bounty, bravery, in his unshrinking devotion both to causes and to persons, and most of all, perhaps, in the thoroughly inborn or spontaneous character of these gifts, really recalls the age of chivalry and the lineaments of the ideal.

Macaulay was singularly free of vices. One point only we reserve; a certain tinge of occasional vindictiveness. Was he envious? Never. Was he servile? No. Was he insolent? No. Was he prodigal? No. Was he selfish? No. Was he idle? The question is ridiculous. Was he avaricious? No. Was he false? No; but true as steel and transparent as crystal. Was

he vain? We hold that he was not. At every point in the reply list, he stands the trial; and though in his history he judges mildly some sins of appetite or passion, there is no sign in his life, or in his remembered character, that he was compounding for what he was inclined to.

His moderation in luxuries and pleasures is the more notable and praiseworthy, because he was a man, who, with extreme healthiness of faculty, enjoyed keenly what he enjoyed at all.

His love of books was intense, and was curiously developed. "His way of life would have been deemed solitary to others," says Mr. Trevelyan, "but it was not solitary to him." This development blossomed into a peculiar specialism. In a walk he would devour a play or a volume, and he always read during his meals. In a word, he was always conversing, or recollecting, or reading, or composing; but reflecting, never. The laboriousness of Macaulay as an author demands our gratitude; all the more because his natural speech was in sentences of set and ordered structure well-nigh ready for the press.

It is delightful to find that the most successful prose-writer of the day was also the most painstaking. Here is indeed a literary conscience. The very same gratification may be expressed with reference to our most successful poet, Mr. Tennyson. Great is the praise due to the poet; still greater, from the nature of the case, that share which falls to the lot of Macaulay. For a poet's diligence is, all along, a honeyed work. He is ever travelling in flowery meads. Macaulay on the other hand, unshrinkingly went through an immense mass of inquiry, which even he sometimes felt to be irksome, and which to most men would have been intolerable. He was perpetually picking the grain of corn out of the bushel of chaff. He freely chose to undergo the dust, and heat, and strain of battle, before he would challenge from the public the crown of victory. And in every way it was remarkable that he should maintain his lofty standard of conception and performance. Mediocrity is now, as formerly, dangerous, commonly fatal, to the poet; but among even the successful writers of prose, those who rise sensibly above it are the very rare exceptions. The tests of excellence in prose are as much less palpable, as the public appetite is less fastidious. Moreover, we are moving downward in this respect. The proportion of middling to good writing constantly and rapidly increases with the average of performance, the standard of judgment progressively declines. The inexorable conscientiousness of Macaulay, his determination to put nothing from his hand which his hand was still capable of improving, was a perfect godsend to our slipshod generation.

We have accordingly had in him, at the time when the need was greatest, a most vigilant guardian of the language. We seem to detect rare and slight evidences of carelessness in his Journal; of which we can only say that, in a production of the moment, written for himself alone, we are surprised that they are not more numerous or considerable. In general society carelessness of usage is almost universal, and it is exceedingly difficult for an individual however vigilant, to avoid catching some of the trashy or faulty usages which are continually in his ear. But in his published works his grammar, his orthography, nay, his punctuation (too often surrendered to the printer), are faultless.

To the literary success of Macaulay it would be difficult to find a parallel in the history of recent authorship. Setting aside works of which the primary purpose was entertainment, Tennyson alone among the writers of our age—in point of favour, and of emolument following upon it—comes near to Macaulay. But Tennyson was laboriously cultivating his gifts for many years before he acquired a position in the eye of the nation. Macaulay fresh from college, in 1825, astonished the world by his brilliant and most imposing essay

on Milton. Full-orbed he was seen above the horizon; and full-orbed, after thirty-five years of constantly-emitted splendour, he sank beneath it. His literary gains were extraordinary. The cheque for £20,000 is known to all. No one can measure the elevation of Macaulay's character above the mercenary level without bearing in mind, that for ten years after 1825 he was a poor and contented man, though ministering to the wants of a father and a family reduced in circumstances; though in the blaze of literary and political success; and though he must have been conscious from the first of the possession of a gift which by a less congenial and more compulsory use, would have rapidly led him to opulence. Yet of the comforts and advantages, both social and physical, from which he thus forbore, it is so plain that he at all times formed no misanthropic or ascetic, but on the contrary, a very liberal estimate. It is truly touching to find that never except as a minister until 1851, when he had completed fifty out of his sixty years of life, did this favourite of fortune, this idol of society, allow himself the luxury of a carriage.

It has been observed that neither in art nor letters did Macaulay display that faculty of the higher criticism which depends upon certain refined perceptions and the power of subtle analysis. His analysis was always rough, hasty, and sweeping and his perceptions robust. Yet he was never pretentious; and he said frankly of himself, that a criticism like that of Lessing in his *Laocoon*, or of Goethe on *Hamlet*, filled him with despair and wonder. His intense devotion to the great work of Dante is not in keeping with his tastes and attachments generally, but is in itself a circumstance of great interest.

Neither again had he patience for the accurate collection of minute particulars of evidence, to disentangle an intricate controversy, and by the recovery of the thread to bring out the truth. He neither could, nor would have done, for example, what Mr. Elwin has done in that masterly Preface to the *Letters of Pope*, which throws so much light upon the character. All such questions he either passed by unnoticed, or else carried by storm. He left them to the Germans, of whose labours he possessed little knowledge, and formed a very insufficient estimate. His collection of particulars was indeed most minute, but he was the master not the servant, of his subject matter. When once his rapid eye was struck with some powerful effect, he could not wait to ascertain whether his idea, formed with the first view, really agreed with the ultimate presentation of the facts. If, however, he wrote many a line that was untrue, never did he write one that he did not believe to be true. He very rarely submitted to correct or to retract; and yet not because he disliked it, but simply because, from the habits of his mind, he did not see the need of it. Nothing can be more ingenuous, for example, than the following passage, written when he was in the very zenith of his fame:

"To-day I got a letter from——, pointing out what I must admit to be a gross impropriety of language in my book; an impropriety of a sort rare, I hope, with me. It shall be corrected, and I am obliged to the fellow, little as I like him."

If then Macaulay failed beyond many men inferior to himself in the faculty (as to his works) of self-correction, what was the cause of this defect? It certainly did not lie in any coarse, outward, vulgar view of his calling.

It was not in such a spirit that Macaulay wooed the Muses. In whatever garb he wooed them, it was always in the noble worship of the Georgics, as the divinities.

Though, relatively to the common standard of literary production, his very worst would have been good, his taste and his principle alike forbade him

to be satisfied with less than his best. His conception of the vocation was lofty to the uttermost; his execution was in the like degree scrupulous and careful. Nowhere, perhaps, can we find a more true description of the motive which impels a great writer, than in the fine thought of Filicaja:

"Fama non cerco o mercenaria lode,"

that poet was content to sing for the love of singing—

'Purch'io cantando del bellamo in riva

Sfoghi l'alto desio che'l cor mi rode.'

He could not, indeed, have accepted that portion of the Italian minstrel's 'Self-denying ordinance' which dispensed with Fame, because he always projected in his mental vision, the renown which the future was to bring him.

There is, indeed, one patent, and we might almost say, lamentable void in the generally engaging pictures which the 'Life of Macaulay' has presented to us. We see his many virtues; his deep affections, his sound principles of civil, social, and domestic action in full play; nor is there anywhere found, or even suggested, a negation of those great principles of belief, which establish a direct personal relation between the human soul and its Creator, and an harmonious continuity between our present stage of destiny and that which is to succeed in the world to come. Mr. Trevelyan has noticed his habitual reserve on subjects of religion; a habit perhaps first contracted in self-defence against the rather worrying methods of his excellent, but not sympathetic, nor always judicious father.

We are, however, free to challenge outright the declaration of Mr. Trevelyan, that his uncle had a decided and strong taste for theology. 'He had a strong and enduring predilection for religious speculation and controversy, and was widely and profoundly read in ecclesiastical history.' In all controversy and for all speculation which partook of controversy, he manifestly had not a sour or querulous, but a genial and hearty leve.

It has been felt and pointed out in many quarters that Macaulay, as a writer, was the child, and became the type, of his country and his age. His country was England. On this little spot he concentrated a force of admiration and of worship, which might have covered all the world. It was the England of his own age. The higher energies of his life were as completely summed up in the present, as those of Walter Scott were projected upon the past. He judges things and institutions and events of other times by the instruments and measures of the present. The characters whom he admires are those who could have moved with effect in the court, the camp, the senate the drawing-room of to-day. As in respect to his personal capacity for love, so in regard to the corresponding literary powers. The faculty was intense, singularly so, and yet it was spent within a narrow circle. There is a marked sign of this narrowness in his disinclination even to look at the works of contemporaries whose tone or manner he disliked. It appears that this dislike, and the ignorance consequent upon it, applied to the works of Carlyle. But the total want of sympathy is the more noteworthy because the resemblances, though partial, are both numerous and substantial between these two remarkable men and powerful writers, as well in their strength as in their weakness. Both are honest, and both, notwithstanding honesty are partisans. Each is vastly, though diversely, powerful in expression; and each is more powerful in expression than in thought. Both are, though variously, poets in prose. Both have the power of portraiture, extraordinary for vividness and strength.

His early training, and consequently, the cast of his early opinions, was conservative. But these views did not survive his career at Cambridge as an

undergraduate. No details are given, but we hear that, during that period, Mr. Charles Austin effected, it would seem with facility, the work of his conversion. At any rate Macaulay offers to our view a singularly large measure of consistency. His life is like a great volume; the sheets are of one size, type, and paper. Here again Macaulay becomes for us a typical man, and suggests the questions whether the conditions of our nature will permit so close and sustained a unity to be had without some sacrifice of expansion. The feature is rendered in his case more noteworthy by the fact that all his life long, with an insatiable avidity, he was taking in whole cargoes of knowledge, and that nothing which he imported into his mind remained there barren and inert. On the other hand he was perhaps assisted by his consciousness, through the enormous tenacity of his memory, of whatever he had himself thought, said or written at an earlier time. It cannot be doubted that he remembered a far larger proportion, than did other men, who had ten or twenty times less to remember: and there was this peculiarity in his recollections; they were not like those of ordinary men, attended at times with difficulty, elicited from the recesses of the brain by effort. He was (as has been variously shown) often inaccurate, he was seldom, perhaps never, inconsistent. Among Macaulay's mental gifts and habits, it was perhaps this vast memory by which he was most conspicuously known.

There have been other men of our own generation, though very few, who without equalling have approached Macaulay in power of memory, and who have certainly exceeded him in the unflinching accuracy of their recollections. And yet not in accuracy as to dates, or names or quotations, or other matters of hard fact, when the question was one simply between eye and no. In these he may have been without a rival. But a large and important class of human recollections are not of this order; recollections, for example, of characters, of feelings, of opinions; of the intrinsic nature, details and bearing of occurrences. And here it was that Macaulay's wealth was unto him an occasion of falling. *Adapted from Quarterly Review of 1876. The Article was from the pen of Mr. Gladstone.*

2.

"'MACAULAY,' says Alexander Smith, 'recognised men mainly as Whigs and Tories. His idea of the universe was a parliamentary one. His insight into man was not deep. He painted in positive colours. He is never so antithetical as when describing character. His criticism is good enough as far as it goes, but it does not go far. He did not, as Carlyle often does, take hold of an individual, and view him against immensity; he takes a man and looks at him in connection with contemporary events. His pictorial faculty is amazing; neither pomp, nor circumstance cumbars it; it moves along like a triumphal procession, which no weight of insignia and banner can oppress. He is the creator of historical essay, and in that department is not likely soon to have a successor. His unfinished *History of England* is only a series of historical pictures pieced together into an imposing panorama, but throughout there is wonderful splendour and pomp of colour. Every figure, too, is finished down to the buttons and the finger nails.'"

3.

"'LORD MACAULAY'S *Lays of Ancient Rome*,' says Stedman, 'was a literary surprise, but its poetry is the rhythmical outflow of a vigorous and affluent writer given to splendour of diction and imagery in his flowing prose. He spoke once in verse, and unexpectedly. His themes were legendary, and suited to the author's heroic cast, nor was his Latinism ever more poetical than under his thoroughly sympathetic handling. The *Lays* are criticised as being stilted

and false to the antique, but to me, they have a charm, and to almost every healthy young mind are an immediate delight. Where in modern ballad-verse will you find more ringing stanzas, or impetuous movement and action? Within his range—little as one who met him might have surmised it—Macaulay was a poet, and of the kind which Scott would have been the first to honour. "Horatius," and "Virginus" among the Roman lays, and that resonant battle-cry of 'Ivry,' have become, it would seem, a lasting portion of English verse."—*Adapted from Adam's Dictionary of English Literature.*

4.

In 1842 the Right Honorable Thomas Babington Macaulay surprised and gratified the lovers of poetry and of classic story by the publication of his *Lays of Ancient Rome*. He had previously in his young collegiate days, thrown off a few spirited ballads. *Ivry*, a *Song of the Huguenots*, and *The Armada*, a *Fragment*, are unsurpassed in spirit and grandeur even by the battle-pieces of Scott. In all his prose works there are indications of strong poetical feeling and fancy. No man paints more clearly and vividly to the eye, or is more studious of the effects of contrast and the proper grouping of incidents. He is generally picturesque, eloquent and impressive. His defects are a want of simplicity and tenderness, and an excessive love of what Izaak Walton called *strong writing*. The same characteristics pervade his later work, *The Lays of Ancient Rome*. Adopting the theory of Niebuhr—now generally acquiesced in as correct—that the heroic and romantic incidents related by Livy of the early history of Rome, are founded more on ancient ballads and legends, he selects four of those incidents as themes for his verse. Identifying himself with the plebeians and tribunes, he makes them chant the martial stories of 'Horatius Cocles,' the battle of the 'Lake Regillus,' the death of 'Virginia,' and the prophecy of 'Capys.' The style is homely, abrupt, and energetic, carrying us along like the exciting narratives of Scott, and presenting brief but striking pictures of local scenery and manners. The incidents and characters, so powerfully delineated, were hallowed in the imagination by their antiquity and heroism. The truth of these descriptions is strongly impressed upon the mind of the reader, who seems to witness the heroic scenes so clearly and energetically described. The masterly ballads of Lord Macaulay must be read continuously, to be properly appreciated; for their merit does not lie in particular passages, but in the rapid and progressive interest of the story, and the Roman spirit and bravery which animate the whole.—*CHAMBERS'S Cyclopædia of English Literature.*

A CRITIQUE ON MACAULAY'S LAYS OF ANCIENT ROME.

WHAT! Poetry from Macaulay? Ay—and why not? The Eloise hushes itself to hear him, even when 'Stanley is the cry.' If he be not the first of critics (spare our blushes), who is? Name the Young Poet who could have written *The Armada*, and kindled, as if by electricity, beacons on all the brows of England till night grew day?

The Young Poets, we said, all want fire. Macaulay, then is not one of the set; for he is full of fire. The Young Poets, too, are somewhat weakly; he is strong. The Young Poets are rather ignorant; his knowledge is great. The Young Poets mumble books; he devours them. The Young Poets dally with their subject; he strikes its heart. The Young Poets twiddle on the Jew's harp; he sounds the trumpet. The Young Poets are arrayed in long singing-robots

and look like women; he chants succinct—if need be—for a charge. The Young Poets are still their own heroes; he sees but the chiefs he celebrates. The Young Poets weave dreams with shadows transitory as clouds; with substances he builds realities lasting as rocks. The Young Poets are imitators all; he is original. The Young Poets steal from all and sundry, and deny their thefts; he robs in the face of day. Whom? Homer.

We said just now he is original. In his preface he traces what appears to him to have been the process by which the lost Ballad-poetry of Rome was transformed into history. And the object of his Ballads is to reverse the process to transform some portions of early Roman history back into the poetry out of which they were made.

All scholars know that Niebuhr speaks of the *lays* and *legends* out of which grew the fabulous history of old Rome.

'Lays of Ancient Rome,' then, is not a thought of Macaulay's; but the thought, though suggested before, would not have appeared capable and worthy of execution except to a man of genius and a scholar, one who had a strong power of placing himself under the full influence of an imagined situation, and whose elaborate and accurate study of antiquity furnished him with an ample and authentic store of names and incidents, dress and drapery, manners and feelings.

That much of early Roman history must be fabulous, all men always knew; for they had no letters for centuries—no historians till centuries later—and all public monuments had been destroyed by fire. All, then, was left to tradition, and what faith could be placed in tradition, reaching back so far?

Much of the early Roman history then, is pure fable; but much of it also must have a basis of truth. When pure fable, must it be omitted from history? Livy thought not. But the obviously fabulous he generally gives as tradition, and traditions are a legitimate part of history when they are given as such. The pursuit of the fabulous in Roman history is not of the noblest, and sometimes it signally fails. Thus the story of Horatius Cocles was denied, because Polybius, who wrote before Livy, says that Porsena completely conquered the Romans as if the two things were not perfectly compatible.

The legends of early Rome are well adapted to imaginative treatment, as they themselves are the offspring of imagination. Or may we not rather say, that the whole life and meaning of the early heroes of Rome are represented in the few isolated events and characters which have come down; and what a source of picturesque exaggeration to these events and characters there is in the total want of all connected history! They have thus acquired a pregnancy of meaning which renders them the richest subjects of poetic contemplation; and to evolve the sentiment they embody in any form we choose, is a proper exercise of the fancy. For the same reason is not the history which is fittest of the interpreting reflection that characterises most modern histories, and presents most strictly the naked incident, always that which affords the best, and, as literature shows, the most frequent subject of imagination?

The Roman character is highly poetical—bold, brave, and independent—devoid of art or subtlety—full of faith and hope—devoted to the cause of duty, as comprised in the two great points, of reverence for the gods and love of country. Shakespeare saw its fitness for the drama; and these 'Lays of Ancient Rome' are, in their way and degree a further illustration of the truth. Mr. Macaulay might have taken wider ground; but what he has done he has done nobly and like 'an antique Roman.'

We do dearly love to see a poem of action get over the ground. The bridge down, there was no time to lose, and no time is lost. Horatius is in no

hurry—but he hastes. All is sudden and quick—the sight of his home—the prayer—the plunge—the silence—the cheers—the swim—the dry earth—the shouting—the weeping—the elevation through the gate of the River who saved his hero. A tender touch or two come in here and there; and we especially applaud, ‘his gory hands.’ Striking out in that style across good Father Tiber in flood, one might have thought his hands would need no more washing; but they did—and slight fingers and fair ones cleansed them in a silver basin; nor wanted his head, we venture to say, that night such pillow as once assuaged Mars, months before Romulus was born.

Porsena was a noble personage; and he ‘shines well where he stands,’ throughout the ballad. Much is made of his power and state on the march, for he knew what kind of city he sought to storm. But his magnanimity is grandly displayed by his behaviour at the bridge—in contrast with the false Sextus, cruel and pusillanimous over. The conclusion of the ballad is eminently beautiful.—Professor Wilson’s *Works*, Vol. vii.

MACAULAY’S “HORATIUS” BELONGS TO THE CLASS OF BALLAD POETRY.

N. B. BALLAD—Originally a song sung in dancing. Der. It. *ballare*: It is a simpler species of lyric composition than the Ode, and is sometimes confounded with a common song; but, usually the *Ballad* contains some plain narrative in which there are but few incidents.

Macaulay in his general preface to ‘*The Lays of Ancient Rome*’ has the following remarks on ballad-literature:—

“As it is agreeable to general experience that at a certain stage in the progress of society, ballad-poetry should flourish, so is it also agreeable to general experience that, at a subsequent stage in the progress of society, ballad-poetry should be undervalued and neglected. Knowledge advances: manners change: great foreign models of composition are studied and imitated. The phraseology of the old minstrels becomes obsolete. Their versification, which, having received its laws only from the ear, abounds in irregularities, seems licentious and uncouth. Their simplicity appears beggarly when compared with the quaint forms and gaudy colouring of such artists as Cowley and Gongora. The ancient lays, unjustly despised by the learned and polite, linger for a time in the memory of the vulgar, and are at length too often irretrievably lost. ‘We can not wonder that the ballads of Rome should have altogether disappeared, when we remember how very narrowly, in spite of the invention of printing, those of our own country and those of Spain escaped the same fate.’

* * * * *

Cato the Censor, who lived in the days of the Second Punic War, mentioned this lost literature of the Romans in his lost work on the antiquities of his country. Many ages, he said, before his time, there were ballads in praise of illustrious men; and these ballads it was the fashion for the guests at banquets to sing in turn while the piper played. ‘Would,’ exclaims Cicero, ‘that we still had the old ballads of which Cato speaks!’”

THE METRE.

THERE is no uniformity in the metre employed. It will be sufficient therefore to mark off the feet and exhibit the accented syllables of the two first stanzas, as a guide to the student.

I.

Lafs Pòr | senà | of Clù | sìum |
 By | the Nine Gòds | he swòre |
 Thàt | the great hòuse | of Tàr quìn |
 Should sùf | for wròng | no mòre. |
 By | the Nine Gòds | he swòre | it, |
 And nàmed | a trys | ting dáy |
 And bàde | his mè | sengers | ride fòrth, |
 Eàst | and wèst | and south | and nòrth, |
 To sùm | mon his | a frày. |

II.

Eàst | and wèst | and south | and nòrth |
 The mè | sengers | ride fàst, |
 And tów | and tów | and còt | tàgo |
 Háv | hèard | the trù | pet's blàst, |
 Shàme on | the fàlso | Etrù | cà |
 Who lìn | gers in | his hòme |
 When Pòr | senà | of Clù | sìum |
 Is | on the màrch | for Ròme |

NOTES ON HORATIUS.

THE Ballad of Horatius is supposed to have been made about year of the city CCCLX.—About a hundred and twenty years after the era it celebrates, and just before the taking of Rome by the Gauls. Lars Porsena of Clusium has sworn by the Nine Gods to restore the Tarquins, and over all his dominions summoned his array. The Gathering is good, and proud may be the King; (for reasons read Stanzas IX and X.)—WILSON.

I.* 1. LARS (plu. *Lartes*.) Lar or Lars, was an Etruscan pronomen (answering to the English 'Christian' name) borne for instance by Porsena and Tolumnius. From the Etruscans it passed over to the Romans, whence we read Lar Tullianus, consul B.C. 448. The word signified lord, king, or hero in Etruscan. *Lartes* was applied to the Roman domestic tutelary deities.

PORSENA—King or Lucumo (a sort of petty king, answering probably to the Roman 'princeps') of Clusium. As Tarquin's chief ally he waged vigorous war against Rome, and, as Tacitus (Hist. iii, 72,) expressly states conquered it.

The Romans however did not long remain subject to the Etruscans. After the conquest of Rome, Aruns, the son of Porsena, proceeded to attack Aricia, but was defeated before the city by the united forces of the Latin cities, assisted by the Greeks of Cumæ. This defeat was disastrous to the Etruscans, and the Romans rapidly recovered their independence.—BARROW'S Edition.

Here it will be of use to refer to the account given by Livy of Porsena's attack on Rome in the second book of his celebrated history, as per its translation by Spillan.

The Tarquins had fled to Lars Porsena, king of Clusium. There mixing advice with their entreaties, they besought him not to suffer them, who were descended from the Etrurians and were of the same blood and name, to live in exile and poverty. Porsena, thinking that it would be an honour to the Tuscan both that there should be a king at Rome, and especially one of the Etrurian nation, marched towards Rome with a hostile army. Never before on any other occasion did so great a terror seize the senate; so powerful was the state of Clusium at the time, and so great the renown of Porsena. Some parts of the city seemed secured by the walls, others by the interposition of the Tiber. The Sublician bridge would have well nigh afforded a passage to the enemy, had there not been one man, Horatius Cocles, who, happening to be posted on guard at the bridge, when he saw the Janiculum taken by a sudden assault and the enemy pouring down from thence in full speed, while his own party, in terror and confusion, were abandoning their arms and ranks, laying hold of them one by one, standing in their way and appealing to the faith of gods and man, he declared, that their flight would avail them nothing, if they deserted their post; that if they passed the bridge and left it behind them, there would soon be more of the enemy in the Palatinum and Capitol

* The Roman figures represent the stanzas and the numerical characters, the lines of the University First Arts Course.

than in the Janiculum, that for these reasons, he advised and charged them to demolish the bridge by their swords, by fire or by any means whatever and that he would stand the shock of the enemy as far as could be done by one man. He then advanced to the first entrance of the bridge and by his surprising bravery terrified the enemy. Two kept with him. Sp. Lartius and T. Herminius, men eminent for their birth, and renowned for their gallant exploits. With them he for a short time stood the first storm of danger and the severest brunt of the battle. But as they who demolished the bridge called upon them to retire, he obliged them also to withdraw. Then casting his stern eyes around all the officers of the Etrurians in a threatening manner he sometimes challenged them singly and sometimes reproached them all as the slaves of haughty tyrants, who regardless of their own freedom, had come to oppress the liberty of others. They hesitated for a considerable time, looking round one at the other to commence the fight; shame then put the army in motion and a shout being raised, they hurled their weapons from all sides on their single adversary; and when they all stuck in the shield held before him, and he with no less obstinacy kept possession of the bridge with firm step, they endeavoured to thrust him down from it by one push, when at once the crash of the falling bridge, and at the same time a shout of the Romans raised for joy at having completed their purpose, checked their ardour with sudden panic. Then Cocles says, "Holy Father Tiber, I pray that thou wouldst receive these arms, and this, thy soldier, in thy propitious stream." Armed as he was he leapt into the Tiber, and amidst showers of darts hurled on him, swam safe across to his party, having dared an act, which is likely to have more fame than credit with posterity. The state was grateful towards such valour; a statue was erected to him in the Comitium, and as much land was given to him as could be ploughed around in one day.—*Livy Literally Translated*, Vol. I. B. II.

The opening lines of the 'Lay' seem to be in imitation of the opening lines of 'Chevy Chase.'

"The Persè owt of Northombarlande,
And a vowe to God mayd he, &c."

CLUSIUM—The modern Chiusi, in the vale of Clanis (Chiana), at this period the chief of the northern cities of Etruria, on the river Tiber. It was situate on the north of Herbanum immediately below the lake Clusina, which had a communication with the River Arnus. See Dennis' Etruria, vol. ii., p. 384, et seq. It was more anciently called *Camers* or *Camars*, whence we may conclude that it was founded by the Umbrian race of the Camertes. It was the royal residence of Porsena, and in its neighbourhood was the celebrated sepulchre of this king in the form of a labyrinth.

2. THE NINE GODS—The Novensiles or Novemsiles, the nine "Lightning-shedding" gods of the Etrurians. The name was given by Romulus to the gods of the Sabines, whom he adopted after the conquest of that people. Dr. Smith in his Classical Dicty. gives a somewhat fanciful derivation of the name Novensiles. Of this number six were named, Janus, Saturn, Genius, Moon, Pluto, and Bacchus, who, together with the three principal demigods, viz: Priapus, Vertumnus and Hercules, composed the "Nine Gods" here alluded to. 'Great house'—Noble, kingly family. 'No more'—No longer.

2—4. He took an oath in the name of the Nine Gods, who were avengers of kings that he should not suffer the Romans to do the Tarquins any further injury.

The Tarquin here alluded to is Tarquinius Superbus, or "the proud" so called on account of his great cruelty and tyranny, and especially on account

of his son Sextus perfidiously violating the chastity of Lucretia, the wife of Collatinus and daughter of Lucretius. He was deposed and banished with his family from Rome, B. C. 510. After the expulsion of Tarquin and his family, a republican form of government was introduced in Rome, and Tarquinius Collatinus the husband of Lucretia, and, L. Brutus—the reputed idiot, were appointed the first consuls. The people of Tarquinius and Veii espoused the cause of the exiled tyrant, and marched against Rome. The two consuls advanced to meet them. A bloody battle was fought, in which Brutus the consul, and Aruns—the son of Tarquinius, slew each other. Tarquinius next repaired to Lars Porsena—the powerful king of Clusium who marched against Rome at the head of a vast army. The history of this memorable expedition is related under the word “Porsena.” After Porsena quitted Rome, Tarquinius took refuge with his son-in-law Mamilius Octavius of Tusculum. Under the guidance of the latter, the Latin states espoused the cause of the exiled king, and declared war against Rome. The contest was decided by the celebrated battle of the Lake Regillus in which the Romans gained the victory. Lastly Tarquinius repaired to Aristobulus at Cumæ, where he died a wretched and childless old man. Our poet has made the story of Tarquin, the subject of another ballad, namely *The Battle of the Lake Regillus*.

‘He swore by the Nine Gods’ Cf. —“I swear by all the Roman gods.”—Shakespeare.

It is to be remarked here that ‘by’ is the appropriate preposition to ‘swear,’ as we often see in Courts of Law, to swear by the Bible. ‘Wrong’—See notes on the word in *Table Talk*, l. 144. PARSING:—*He*—Case in app. to Lars Porsena. *It* standing for the whole sentence or assertion just made, viz. ‘That the great—more,’ as the obj. of the pred. ‘swore.’

6. ‘A trysting day’—“A day when all the allies were to meet together at one place.” A day of meeting. A day appointed for meeting. From *tryst*, signifying an appointed meeting, a rendezvous. It is also used in the sense of a fair for cattle, horses, &c. Der. A. S. *trystian*, to give one’s faith. It is connected with *trust*. The word *tryst* occurs mostly in Scott’s Novels. *Trysting* is here an adj., qualifying day.

7. ‘Bade ride forth’—Verbs of *bidding*, *hoping*, *desiring*, &c., always govern the present inf. of the act commanded, whatever be the tense of the governing verb.—ANGUS. The ordinary preterite is ‘*bid*.’ Participle *bid*, or *bidden*. MESSENGERS—From Lat. *missus*, sent, arose Prov. O. Fr. *mes*, a messenger, O. Fr. *messatge*, a message. The insertion of the *n* in *messenger* is analogous to that in *scavenger*, from *scavage*, porringer from *porridge*, harbinger from *harb’rage*.—WENWOOD. Hence a messenger is one who bears a message; the bearer of a communication, written or verbal from one person to another. *Messenger* is therefore the correct orthography.

9. ‘To summon his array.’—To assemble his troops to battle; to muster his forces. Here the verb ‘to summon’ is the gerundial infinitive. “It is very important for the student to distinguish the gerund, called the ‘Infinitive of Purpose,’ which is of the same form as the true infinitive, but different in origin and sense. It may generally be rendered by ‘in order.’ The latter always requires *to*, and may be considered a dative case, which by etymology it is.

Example:—“And fools who came to scoff remained to pray.”

(For the purpose of scoffing—in order that they might scoff.)

‘To summon his array,’ in order to summon his array.

For the other gerundial form of the verb, see notes in *Table Talk*, l. 83. It is said that they are both derived from the Anglo-Saxon gerund, which is marked by the suffix *enne*; as, to *witanne*, knowing, from *vitan*, to know.

In Modern English the infinitive of purpose keeps the particle *to*, but drops the suffix *anne*, (to know).

The participial substantive, or gerund in *ing* rejects the particle *to*, and *anne* becomes changed into *ing*; as *knowing*.—HOWARD'S *Eng. Gram. P. Accidence*.

'In O. E. ³ for' is sometimes inserted with 'to,' and in Modern English it is often used in the infinitive in 'ing' as:—

'And clerk's he madg.'

'For to counseillen the kyng.'—*Piers Plowman*. ANGUS, 'H. E. T.'

ARRAY—The verb 'to array' means to set in order, to clothe, to deck, &c. Some suppose it to be compounded of the prefix *a* and the O. E. *ray* from which comes 'raiment' and which is allied to A.S. *wrgan*, to *ig*, to clothe. Others derive it from the Fr. *arroyer*, *arrier*, to set in order. The Norman word 'araise,' 'ray' meant a robe. Hence 'array' means 'men equipped or clothed in arms and set in order of battle.'—BARROW'S *Ed.*, *Lady of the Lake*. Cf. St. XII, where the word is used in the sense of *line, row*.

II. 1. 'East and west &c.'—Poetical for 'in all directions.'

2. 'Ride fast'—Ride swiftly or with speed.

3—4. *Tower, town, cottage, trumpet*.—Notice the alliteration of 't' in these words.

4. 'Have heard the trumpet's blast.'—Literally, have heard the loud clangour of the trumpet. By a metonymy of the cause for the effect, it means, that all the people of Etruria or Porsenna's subjects have heard the summons to prepare for war.

'Have heard'—We should have expected 'rode' in line 7 and 'heard' instead of 'have heard,' or else 'hear' to answer to 'ride.' It is not uncommon to find sudden changes of tense in poetry chiefly on account of metrical exigencies.—BARROW'S *Ed.*

TRUMPET—The syllable *trub* or *trump*, represents a loud, harsh sound, Fr. *trionphe*. Latimer uses *triumph* and *trump* indifferently. The question arises whether *trump* is a corruption of *trionphe*, as commonly supposed or whether *trionphe* may not be an accommodation from Ger. *trumpf*. The Ger. *trumpfen*, is used in the sense of giving one a sharp reprimand or set-down, which indeed may be from the figure of trumping his card; but on the other hand, it may be the older sense of the word.—WEDGWOOD. *Trump* is a contracted form of *trumpet* used chiefly in poetry. BLAST—See notes on the word in *Table Talk*, ls. 29 and 213.

5. 'Shame on'—Elliptical for, (May) shame (rest) on. FALSE—Lat. *falsus*, fr. *fallo*, I deceive, i.e., to his allegiance; disloyal. So in *Macbeth*:—

I grant him bloody,
Luxurious, avaritious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name, &c."—SHAKESPEARE.

ETRUSCAN—An inhabitant of Etruria or Tuscany, a country in Central Italy. In the North British Review, No. 6, we find the following passage:—"The Etruscans, long before the period in which the foundation of Rome is placed, flourished—a rich, commercial, and highly cultivated people. The earliest institutions of Rome were Etruscan. Etruria was the parent of her religion; thence were derived the principles of her primitive constitution and government. The Tarquins were an Etruscan family, and we are almost tempted to

believe Rome herself an Etruscan city. After the utter downfall of Etruscan independence, the religious rites and ceremonies of Etruria, her emblems of power,—the lictors, the fasces, and the curule chair—remained witnesses of her former influence; the reputation of her augurs and diviners subsisted until the first ages of the Empire; and the noble youth of Rome received the first lessons of science and learning in Etruscan seminaries, until the philosophy of Greece prevailed, and the colleges of Etruria were deserted for the groves of Academe."

- 8. 'On the march for Rome'—i. e. Proceeding towards Rome.

III. 1. 'The horsemen and the footmen'—i. e. The cavalry and infantry.

2. 'Are pouring in amain'—Historic present. Rushing in continued procession or crowds; or come to the place of meeting in hot haste."

AMAIN—Adv. On main or (power). As fast as they could rush in. Some trace the word to Fr. *à main*, so handsomely; as used by sailors—briskly. Hence fast; mightily; at once. Spenser has the form 'mainly.' The *a* in *amain* generally represents the A.S. and O.E. *on*, *in*, and more rarely, *of*. Cf. awhile, afar, asleep, abroad, anew, &c. See Tooke's Div. of Purley, Pt. i. 17. No old form of *amain* is adduced in which the character of the prefix is clearly distinguished. *Main* we find also in main-land, main-sail, with might and main. It may be traced to Goth. and A.S. *mægen*, strength, and *magan*, to be able, which exists also in may, might, and is by some connected with Lat. *magnus*, Gr. *mégas*. JEFFERSON'S Ed. of the L. of the L. Cf. *Par. Lost*, ii, 165, 1024, &c. And "rolling down the steep *amain*." Also Macaulay's *Virginia*:—"Some with averted faces shrieking fled home *amain*."—

So, on purpose.

- 3. 'From many a stately market-place; &c.'—"From town and country."

• 4. 'Many a fruitful plain'—Many fertile fields or low lands. **FRUITFUL**—Antonyms. Sterile, barren.

5. **LONELY**—Solitary, see notes on the word 'alone,' l. 68, *Table-Talk*. **HAMLET**—A dimm. term. Sax. *ham*, a house.—A little cluster of houses in the country. Hence by a metonymy of the container for the thing contained, a single shed or cottage.

6. 'Hid by beech and pine,'—"Hidden from sight among beech trees and pine trees."

7. 'Hangs on the crest,'—"Looks as if it were suspended from the summit of the mountain." Cf. SCOTT'S *Lady of the Lake*, Canto, v. St. 9:—

"With step and weapon forward flung,
Upon the mountain-side they hung."

'Like an eagle's nest,'—According to Dennis (l. p. xxx.) this description is not applicable to the Etruscan towns. (Fig. SIMILE.)

8. 'Of purple Apennine'—The Apennines are a chain of mountain in Italy, which traverses it in its whole length from N. to S. dividing it nearly equal. These mountains are arid and destitute of vegetation above 300 feet, and therefore appear bare, and consequently of a livid colour, in the loftiest parts. Hence the epithet *purple* has been applied to the Apennine. *Purple* is an epithet constantly applied by the poets to the mountains. Cf. "The purple headed mountain." 'Purple,' is the hue of distance. Cf.

CAMPBELL'S *Measure of Hope*;—

"Tis distance lends enchantment to the view
And robes the mountain in its azure hue."

See further notes on the word in the 'Essay on Criticism,' l. 321.

6—8. A beautiful Siⁿile. The sense of the lines is—The view of these cottages being intercepted by the beech and pine trees growing around, makes them appear to the distant observer like nests of eagles on the brow of Apennine. *CREST*—Der. Fr. *creste*, Lat. *crista*, a tuft. —Top; summit. In line 98 it means the plume on the top of a helmet. The word is now very often used metaphorically. Cf. 'Crest-fallen.'

IV. 1. *LORDLY*—(*lord** and *like*.)—Magnificent. See notes on the word, *Table Talk*, l. 463.

VOLATERRÆ—Called by the Etruscans *Velathri*. The situation of *Volaterræ* is described as peculiarly meriting the epithet 'lordly,' "as it crowns the summit of a steep and lonely height. *Volaterræ* was a city of the first importance with a larger territory than belonged to any city of the Etruscan confederation;" "we now see but the skeleton of Titatic form." *Dennis* ii, 111, &c. Here *Perseus*, the satirist was born. In consequence of its possessing the two great ports of *Luna* and *Populonia*, *Volaterræ*, though so far inland, was reckoned one of the powerful maritime cities of Etruria.

2. 'Where scowls the far-famed hold'—The town and fortress (hold) of *Volaterræ* were built on a lofty hill (about 1,800 English feet above the sea level) rising from a deep valley and precipitous on every side. It was in such a commanding position and such a gigantic work that the Titans or giants were supposed to have built it. The meaning of the expression is:—Where the widely-celebrated fortress frowns or looks gloomy. Cf. XXXVII. 9—10. *Scowls*—Der. Ger. *schel*, *schulen*, squint, oblique. A. S. *sceolgeſt*, squint-eyed. The sense seems to be to look from under cover of the overhanging eyebrows or from under cover of a more general kind. Hence to look frowningly as if in anger. This verb must not be regarded as transitive. Milton uses the verb transitively with an accusative of the person.

3. 'Piled by the hands of giants'—The fortified place is fabulously represented by the poet as raised by giants, on account of the natural strength of the site.

4. 'For godlike kings of old'—The kings here alluded to, are the Lombard kings of antiquity who are represented as gods in fables, and who took up their courts there on account of the natural strength of the site. 'Of old'—A few expressions of this kind such as 'of yore' (IX l. 8.), 'of late,' 'of a morning,' are still in use, but it is a construction which cannot now be freely employed. In the expressions quoted, this use of the prepositional or Norman genitive as an adverb of time has by long habit acquired an idiomatic force.

5. 'Seagirt *Populonia*'—*Seagirt*—wave encircled; surrounded by the waters of the Mediterranean Sea, another compound epithet of which poets are fond. Cf. Milton:—

"Neptune besides the sway
Of every saltlood and each ebbing stream,
Took in by lot, 'twixt high and nother Jove,
Imperial rule of all the sea-girt isles."

And so Pope:—

"*Tolemachus*, the blooming heir
Of sea-girt *Ithaca*, demands my care.
'Tis mine to form his green unpractised years,
In sage debates."

'Girt' is the p. part. of the verb 'to gird,' and is derived from A.S. *girdan*, to surround, to bind round.

As stated above, Populonia was a colony of Volaterræ. It derived its consequence from its commerce and its semi-insulated position. Dennis declares that the Sardinian mountains are *invincible* from its heights. It was a city that could boast of a fairly warlike population, according to Virgil. See *Æn.* 170-3.

Six hundred youths trained in war his native Populonia gave him (Marsicus).

6. SENTINELS—Fr. *sentine*, a path. *Sentinelle* a dimin. of *sentine*, would therefore be applied to the short boat or path of a watchman. The phrase *faire la sentinelle*, to keep sentry, having sprung up, the term came to be transferred for brevity's sake to the guard himself. Here guard; a soldier placed on guard; a person set to observe the approach of an enemy. King Richard advises the Duke of Norfolk

"To use careful watch and trusty sentinels."

SHAKESPEARE, *Rich.*, II., Act V. Sec. II.

DESCRY—Here the historic present, constantly recurring in this poem. Der. Fr. *descrier*, Lat. *discerno*, I see; I distinguish. Scott writes,

"——their eye

Could in the darkness vought descry."—*Marmion*.

For further notes see *Essay on Criticism*, l. 392.

7. SARDINIA—(Ital. *Sardegna*.) An island of the Mediterranean, is in the shape of a parallelogram, and situate to the south west of Populonia, and to the south of Corsica, from which it is separated by the Strait of Bonifacio. It is generally mountainous; Genogenna rises to a height of 7000 feet.

This island was first colonized by the Phœnicians and Greeks, who erected several small states in it. They were succeeded by the Carthaginians, who had dominion nearly of the whole island. The Romans dispossessed the Carthaginians and held it for some time. Then the Saracens had possession of it in the ninth century. The republics of Genoa and Pisa recovered part of the island from them. The king of Arragon, subdued the Genoese and Pisans with its other inhabitants, and annexed it to his dominion, to which it pertained till 1708 when the allies made a conquest of it. The Spaniards recovered it in 1717, but were obliged to abandon it two years after, when it was conferred to the Duke of Savoy, whose descendants now enjoy the throne.

The ancients derived its name from *Sardus*, a son of Hercules who was worshipped in the island under the name of *Sardus pater*.

8. FRINGING—From the substantive *fringe* the verb to fringe is derived. Der. Fr. *frange*, It. *frangia*, Low Lat. *frungia*, probably by transposition, fr. Lat. *frimbria*, *frimbriae*, fibres, threads, fibrous parts. Hence a border, an ornamental appendage to the borders of garments or furniture, consisting of loose threads; so *fringing* means, bordering with fringes.

7—8. 'Sardinia's snowy &c. sky.'—The snowy tops of the mountains of Sardinia are here used to *fringe the southern sky*, a mode of expression, not much unlike that in Shakespeare's *Romeo and Juliet*, Act III. Sc. v.:—

"—— Look love what envious streaks

Do lace the severing clouds in yonder East."

V. I. 'The proud mart'—*Proud* here means splendid, magnificent. Bacon in *New Atlantis*, speaks of *proud* kingdoms, and Dryden also says of *proud* temple and palaces *proud* and *vast*.

'*Mar*' is probably a contraction of market. With the poets large commercial seaports are called '*mar*ts.' Cf:—

"Where has commerce such a *mar*t,
So rich, so thronged, so drained, and so supplied
As London."—COWPER, *The Task*, Book I.

PISÆ—Modern Pisa. Pisæ was a splendid Pelasgian city, at the confluence of the Arnus (Arno) and Anser (Serchio,) colonized by Rome about B. C. 180 on account of its excellent haven and facilities for ship building. "The commercial Pisa of the middle ages is so bright a vision as to throw into the shade the glories of her remoter antiquity." It still retains its importance, and smiles in "the garlands of ever flourishing youth."—Dennis ii, 87. Virgil mentions it in his *Æn.* x. 179—80. The translation of which is:—"Pisa, a city Alphean in origin, Etruscan in its site. The Latin Poets generally surname it *Alpheu*."

In mentioning Pisa and Florence together in a note, Rogers says, "I cannot dismiss Pisa without a line or two: for much do I owe to her. If time has levelled her ten thousand towers (for, like Lucca, she was, towered like a grove,) she has still her cathedral and her baptistery, her belfry and her cemetery; and from time they have acquired more than they have lost."

2. 'Queen of the western waves'—The most powerful and flourishing city or seaport town of the Mediterranean Sea on the Western Coast of Italy. Venice has been styled 'the queen of the Adriatic,'—and the Atlantic Ocean is generally called in poetry the '*Western Wave*'; but as the Mediterranean is an arm of that ocean, the expression is quite applicable here.

3. RIDE—Are anchored.

MASSILIA—A maritime town of Gaul Narbonensis, now called Marseilles, founded B. C. 539, by the people of Phœcia in Asia, who quitted their country to avoid the tyranny of the Persians. It acquired great consequence by its commercial pursuits during its infancy. Gallic and German slaves were imported in great number into Italy from Massilia. The Germans are a fair-haired race.

TRIREMES—Lat. *triremis*, compounded of *tres*, three and *remus*, an oar. A vessel with *three* rows of oars.

4. 'Heavy with fair-haired slaves';—Loaded or burdened with the German slaves. Compare this use of the word *heavy* with BACON'S *Henry VII*:—

"Hearing that there were forces coming against him, and not willing that they should find his men *heavy* with booty, he returned into Scotland." The adj. *heavy* qual. *triremes*. The meaning of lines 36 and 37 is:—The ancient war-galleys of Massilia, which are loaded with the German slaves having beautiful curling hair are anchored on the magnificent port of Pisæ.

5. CLANIS—The Clanis (la Chiana) originally fell into the Tiber, but its current has been diverted into the Arno; and the valley now watered by it, once a pestilential swamp, is as fertile and salubrious a region as ever was the proverbially rich soil which it formerly intersected.

"It stretches" says, Dennis, "northward to the walls of Arezzo (Arretium) and the tower-crowned height of Cortona."

WANDERER—Sax. *wandrian*—Travels over rovingly, i. e., without a certain course. Thus MILTON:—

"——The nether flood
Runs diverse, *wandering* many a famous realm."

6. 'Through corn and vines and flowers;'—i. e., through corn fields, vineyards and flower-groves. An instance of the figure, Metonymy.

7. CORTONA—Called originally Corythus, after its supposed founder. It was a Pelasgian before it became an Etruscan city, but its origin is hid in the mists of legendary antiquity. The remains of the Pelasgic walls of this city are some of the most remarkable in all Italy: there is one fragment 120 feet in length, composed of blocks of enormous magnitude.

'Lifts to heaven'—Raises aloft or on high.

7—8. The meaning of the lines is:—"Porsena's troops are also pouring in from Cortona, which is represented as a city abounding with high towers raising their lofty summits towards the sky." DIADEM—Der. Lat. and Gr. *diadema*, from Gr. *diadem*, to bind around (*dia*, and *dein*, to bind). A diadem is therefore something which encircles the head, a wreath. Anciently a tiara, a head band or fillet, worn as a badge of royalty. In modern usage, a crown, in which sense the word is here used. 'From where'—From which place or town; or whence.

In stanzas iv and v, the ellipses "The horsemen and the footmen are pouring in again" to be supplied.

"The desolation of the cities whose warriors have marched against Rome."—CHAMBERLAIN.

VI. 1. ACORNS Sax. *æcern*, fr. *æc* or *ac*, an oak and *corn*, a grain. Originally the seed or fruit of the oak.

2. DROP—Fall off. 'Dark Ausar's rill'—Ausar, Auseris or Ausar, the modern Serchio, formerly a tributary of the Arno. It is called *dark*, because it is shaded by woods on both sides. RILL—Poetical for rivulet. Der. Lat. *rivulus*, fr. *rivus*, a river.

3. 'That champ the boughs'—That feed of or devour the boughs. The word *champ* is generally used of horses mouthing their 'bits.' Cf:—

'The courser pawed the ground with restless feet,
'And snorting foamed, and champed the golden bit.'

DRYDEN, *Palamon and Arcite*.

Der. Fr. *champayer*, to feed, to graze in the fields. Fr. *champ*; Lat. *campus*, a field. It means to bite with repeated actions of the teeth, to chew. *Boughs*—A. S. *bogan*, to bend. A 'bough' is the part of the tree that easily bends. Connected with the same root are *bow*, *bright*, *bow* (elbow), *bower*, *buxom* (Ger. *basam*).

'The Cuminian hill'—Ciminus mons (Monte Cimino) a range of mountains in Etruria thickly covered with wood, near a lake of the same name (*Æn.* VII. l. 697), N. W. of Tarquinii between the "Volsinian mere" and Soracte.

5—6. The regular prose order of the lines is:—"The river Clitumnus is dear to the herdsman beyond or above all streams." The meaning of the couplet implied is, that the river Clitumnus was so beloved to the herdsman not only owing to its banks being overgrown or filled with good pastures for cattle but also because its water, when drunk, made these oxen white. 'Beyond all streams'—More than—better than any other stream. CLITUMNUS—Clitumnus a small river in Umbria, springs from a beautiful rock in a grove of cypress trees, where was a sanctuary of the God Clitumnus and in which the bulls to Jupiter were bathed; its sulphurous waters were supposed to render them of snowy whiteness. Virgil, (*Georgic* II, l. 146) mentions this river, the translation of the passage is:—Hence, Clitumnus, thy white herds and the bull, chief of victims, after they have been often plunged in thy sacred stream, accompany

the Roman triumphs to the temples of Gods.'—BARROW'S *Édition*.—The Poets are fond of mentioning this stream. Cf. BYRON'S *Childe Harold*, Canto IV, 66.

' But thou, Clitumnus! in thy sweetest wave
Of the most living crystal what was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect and most clear."

7. POOLS—A collection of water smaller than a lake. Here it is used with some latitude, for the poet includes within pools the great Volsinian Mere. 'Best of all pools' &c.—"The man who delights in fowling (catching waterfowl) prefers the Volsinian lake to any other."

The regular order of the sentence is:—The fowler loves the great Volsinian mere best of all pools. *Best*, is to be parsed as an adverb modifying the pred. '*loves*'

8. The great *Volsinian mere*—The Lake of Bolsena in Etruria of which Dennis says, "the fish and wild fowl which abounded here of old have still undisturbed possession of its waters." MERE—Fr. *mare*, a pool, fish-pond, standing water.

VII. 1. 'No stroke of woodman &c.'—Such expressions as this have been objected to, but usage has sanctified them. The sense of this and the following lines is:—Though the oaks on the banks of the Ausar are so fine yet the sound of the woodman's axe is no longer heard, as he has taken up arms and marched to join the forces of Persena.—BARROW'S *Ed.*

3. 'No hunter &c.'—"The hunter too has gone to the war, instead of following up the fat deer." '*Tracks*'—See notes on the word in *The Essay on Crit.*, l. 151. Here the word is used as a verb meaning, marks or follows by footsteps. 'Stag's green path'—The path on the stag is called *green*, because deer roam generally in forests or places full of vegetables and grass.

4. '*Up*'—Is to be taken with '*tracks*.'

5. '*Unwatched*'—By the herdsman, *i.e.*, without being observed in ambush by hunters, who, like 'the woodman,' 'the hunter,' and 'the fowler' in the next line, has run to arms at the summons of his king.

5—8.—This affords an instance of inverted order of sentence. The regular order is:—'The milk-white steer grazes along the banks of the river Clitumnus, without being watched by a huntsman; and the aquatic bird (water-fowl) may dip in the Volsinian Mere, (unharmd) without being injured by fowlers.'

'Grazes the milk-white steer;'—These are the very words used by Byron in the passage quoted above. Note on IV. 5—6. The steer is here appropriately called milk-white because it frequently drank of Clitumnus. See notes on Clitumnus, *ibid.* 'Dip in'—To plunge or immerse in water. *Dip* is connected with '*deep*.' UNHARMED—The force of this compound word is without harm being done to them; that is there was no one to do them harm. Unmolested by the fowler—for owing to the war, woodmen, hunters, herdsman and the fowlers, all leaving their respective avocations, enlisted themselves as soldiers.

VIII. 1. 'The harvests of Arretium,'—"Arretium seems to have been more renowned for its vineyards than its grain crops. Pliny XIV, 47. The soil,

however, of its territory was very fertile and no doubt produced heavy crops of corn. It was one of the most important of the twelve cities of the confederation. Its modern representative Arezzo, the birth-place of Petrarch, as the old one was of Mæcenas, is supposed to occupy a different site."—Dennis, II, pp. 417-431. HARVESTS—See notes on the word in *Table Talk*, l. 214.

2. "Old men shall reap,"—Because all the young and able-bodied men were under arms.

3. UMBRO—Ombrone, a tributary of the Arno, one of the largest rivers of Etruria. 'This year'—i. e. The year in which Persena marched to Rome. 'Fear,' obj. case gov'd. by the prp. 'in' und.

3-4. 'Young boys—sheep'—The strong and able-bodied men having all gone forth to war, the tending of sheep and such other duties devolved on the boys, whom they left at home. 'Shall plunge the struggling sheep' i. e., shall wash them by immersion in the water. The idea is:—A shepherd, when he has to carry his flock of sheep across a stream of water, or to wash them in it, is at first obliged to throw forcibly one of them into the water, which struggles hard for a short time before falling into the water; but when one jumps into the water, the rest follow of their own accord. 'Struggling sheep' i. e., sheep making efforts to escape; or endeavouring hard to get out of water.

5-6. 'And in the vats—must foam.'—"The grapes shall be pressed out, in the large vessels for the purpose, by girls, and the juice shall flow over their white feet." VATS—Formerly spelt *fat*. Der. A. S. *fat*, Du. *vat*, Lat. *vas*, a tube, vessel, implement for holding liquids. Ger. *fassen*, Dut. *vatten*, to hold, to contain.—WEEWOOD. A large vessel or cistern for holding liquors in an immature state. So Phillips:—

"Thy vats with generous juice shall froth."

Also, Macaulay:—

"Leave to the sordid race of Tyre
Their dying vats and looms."—*Prophecy of Capys*.

MUST—Lat. *mustum*, Fr. *moust*, *mout*, the juice of grapes. New wine. Wine pressed from the grape, but not fermented. Cf.:—

"For drink, the grape

She crushes, ~~it~~ offensive must." MILTON'S *P. L. V.* 346.

'Shall foam'—i. e., shall effervesce. LUNA—Luna (Luni) produced the best wine in Etruria, (Pliny XIV. 8. 5.) as well as what we call the carrara marble. It was an Etruscan town situated on the left bank of the Macra. It originally formed part of Liguria but became the most northerly city of Etruria when Augustus extended the boundaries of the latter country as far as the Macra.

7. 'Round the white feet &c.'—In the process of brewing wines, the fruits or plants of which wines and beers are made require sometimes to be smashed and trodden under feet in vats or vessels used for the purpose. 'Laughing'—The appropriateness of this epithet may be shewn as resulting from their innocence and youth undisturbed by the cares of the world. SIREs—Mod. Eng. *sir*; O. Fr. *sire*, *sieur*; Fr. *seigneur*; Ital. *signore*; Lat. *senior*. One of those words which are clearly Latin in appearance, but which it would be impossible to trace back to Latin unless we know that the people who spoke this Latin were Germans (Max Müller, 2nd Series, 255). Senior is not used as a title in Latin, but elder, as earl, alderman, is so used in most Teutonic languages, and was thus translated into Latin; the changes which the word has undergone present a good instance of phonetic decay (Max Müller, 1st Series, 229).

8. 'Whose sires—Rome.'—*i. e.*, the ancestors or fathers of these young sires meaning all able-bodied male adults are gone to Rome under the standard of Porsena to fight against the Romans.

IX. 1. 'There be'—Archaic and poetical for 'there are.' Compare Abbott's *Shakespearean Grammar*, p. 212. "Be is used to refer to a number of persons considered not individually but as a kind or class."

"Oh, there be players that I've seem play, &c."

Hamlet, III. 2. 32; *ib.* 44.

"It can not however," he goes on to say, "be denied that the desire of euphony or variety seems sometimes the only reason for the use of *be* or *are*." Cf. *Richard III.*, Act iv. Sc. 4, 92.

'Thirty'—It does not appear that 'thirty' was a regulating number in the ritual of the Etruscans. Romulus appointed at Rome, a college of 3 augurs, increased by the Ogulnian law (B. C. 300) to 9, and by Sylla to 15 both multiples of the original three. The Roman augurs (prophets) divined by birds, but from what Cicero, himself an augur, says in his *De Divinatione* we may conclude that the Etruscans never used birds for purposes of divination. 'Chosen prophets'—*i. e.* Select prophets or augurs; such as have been distinguished by preference. Der. (Gr. *pro*, beforehand, *phemi*, to speak. See further notes on the word in *Table Talk*, l. 501.

3—4. 'Who alway by Lars &c.—stand:'—The king appears with the Etruscans as with the Romans, to have been over the augurs or prophets. His presence or that of the Magistrates was necessary at the ceremony of divination, which took place both morning and evening. The courts of superstitious Hindu Kings of past times, were, in like manner, attended by numbers of a sect of Brahminical astrologers or augurs called *Acharyas* or *Gonokars* who were sure to be consulted by the kings in all their movements.

6. 'Have turned the verses o'er,'—*i. e.*, Have gone through and examined the leaves of their books of divination one after another. Oracular utterances were generally written in verse. These verses consisting of a certain succession of sounds and number of syllables marked or written from the right to the left on cloth made of flax or hem, by the most able and remarkable prophets, of ancient times, are generally consulted by soothsayers or augurs wherever they have to give their responses or opinions as to the future success or consequences of events and enterprises. The Etruscans possessed several *Sybilline Libri*, Sybilline books. The Hindus have something like these verses with figures marked on palm leaves in the *Panjikas* of their *Gonokars* or *Acharyas*.

7. 'Traced from the right'—"The Etruscan can Alphabet, which is closely allied to those of the other old peoples of Italy and Greece, preserved the direction from right to left which characterized the Phœnician prototype."—The Persian alphabet too runs in like direction. 'Traced'—Is to be parsed as *which are traced*. See notes on the word in the *Essay on Criticism*, l. 151.

'On linen white'—The sacred books of the Tuscan (Etruscan) diviners, which are often mentioned by ancient authors might have been, like some among the Romans, *libri lintei* (linen books) before the use of parchment or papyrus. Lat. *linum*, flax. Linen is so called because made of *linum* or flax.

8. 'By mighty seers of yore.'—By great or able prophets of former times. SEERS—Derived from the verb to see, hence literally *one who sees*; then a prophet. 'Of yore'—An adv. ph. meaning of by-gone time; anciently. Cf. 'But Satan now is wiser than of yore,'—POPE. The word *yore* is derived

from A.S. *geára, gæire, gære, idra*, formerly, allied to *geár gér*, a year; or from A.S. *geo ær*, heretofore, long ago, from *geo*, formerly, of old, and *ær*, ere, before. It is either archaic or poetical.

X. 1. 'With one voice'—Unanimously; being of one mind or opinion. The construction is here inverted. The regular order is:—'And the Thirty have given their glad answer with one voice.'

2. 'Glad answer'—Favourable verdict. The following verses of St. X. contain the answer given by the thirty prophets to Porsena.

3—4. 'Go forth,'—Sc., to the war. It is repeated to shew the importance of the verdict. 'Beloved of Heaven;'—i. e., who art the favourite of the gods.

5—6. 'Return in glory' &c;—"Come back to the palace ('royal dome') of Clusium covered with glory on account of the victorious result of the war you are about to undertake. The omens were favourable and they predicted success, hence the joyous utterances of the Augurs."—BARROW'S *Edition*. See notes on word, 'royal'—*Table Talk*, l. 35.

7. Nurscia—Nortia, Nutia, Nursia, an Etruscan goddess who has been represented as analogous to Fortuna, to Minerva, and to Atropos, had a shrine at Volsinii, into which, as into one the Roman Capitol, a nail was annually driven with religious solemnity, to serve the purpose of a calendar—yet not without a reference to the fixedness of fate. See Livy III, 6, Juven, x. 74. Comp. Dennis, pp. li. 509, 510.—SCRYMGEOUR'S *The Poetry and Poets of Britain*. DOME—See notes on the word in 'Essay on criticism,' l. 247.

7—8. When Porsena should return in triumph from the conquest of Rome, he was to bring with him the 'golden shields' and adorn the shrine of Nurscia, the goddess of fortune, with them in return for her favour and aid.—BARROW. *Altars*, see notes in the *Es on Crit.*, ls. 181, 624.

'The golden shields'—The *Ancilia*—12 in number, whose history is as follows. At first there was only one 'Ancile,' or 'shield of Mars.' According to tradition it fell from heaven in the reign of Numa, and was accompanied by an oracle, which declared that while it remained in Rome, the city could never be taken. Numa had it preserved in the temple of Mars, to whose priests the Salii, its care was committed. At the same time he had eleven more shields made of exactly the same pattern, in order to prevent the genuine one from being distinguished and stolen. This shield must have been of metal, and earloites are generally of nearly pure iron (Paly on Ovid's *Fasts*, Book III, line 369.) Samuel Butler in his 'Miscellaneous Thoughts' has:—

'As one shield that fell from heaven
Was counterfeited by eleven
The better to secure their fate
And lasting empire of a stato,
The false (opinions) are numerous and the true,
That only have the right are few.'

Macanlay has frequent references to the 'shield that fell from heaven.' Cf. 'The Battle of Lake Regillus,' Stanzas XXXV. XXXVII. and XXXVIII; also Virgil's *Aeneid* VII. l. 663.

XI. 1. 'Every city'—i. e. in Etruria or in the dominions of Porsena.

1—2. And now all cities sent, to the trysting place the full number or quota of soldiers they were respectively bound to send at their prince's, i. e. Porsena's bidding or proclamation. Cf. Scott's *Talisman*. Ch. XVIII, para 20.

"Make up thy tale of miraculous cures.

Tale—See notes on the word in *Table Talk*, l. 419. The word is here used in its original sense, number.

3. 'The foot—the horse, &c.' The infantry number eighty, the cavalry ten thousand. Cf. *Marmion*. Canto. VI. St. XXI. l. 6.

"Foot, horse and cannon," i. e., Infantry, cavalry, and artillery. 'Four-score thousand.'—With a numeral, the idiom of the Teutonic language does not require the sign of the plural. Mr Bain remarks:—"This omission evidently arises out of the circumstance that the numeral indicates the fact of the plurality, and therefore renders the plural inflection unnecessary. Strictly speaking, the Plural form declares only that there are more than one of the thing named; but we are able often to infer besides something as to the extent of the number." The word *score* is cognate with *scar*, *scarp*, *shear*, *shore*, *sheer* and means properly a *notch* or marking for keeping account, then from the custom of keeping account by cutting notches on a stick, account, reckoning, number, the specific number of twenty, as being the number of notches it was convenient to make on a single stick.—HALES and WEDGWOOD. Mr. Earle in his *Philology of the English Tongue*, observes that this is one of the group of words in which the Saxon *sc* is preserved. Others of this class are:—*scale* (of a balance,) *scar*, *scet*, *scub*, and *scypen*, cattleshed. The majority of saxon words beginning in *sc*, are in modern English spelt *sh*, e. g. *seca* (*sheaf*), *scaft* (*shaft*). In some cases it is now written *sk* as in *skin*, *skittle*, *skulk*. In one instance at least it is written *sch* where nothing but the simply *sc* is heard as *schol*. The English is more sibilant than the Anglo Saxon was, and the change of *sc* to *sh* has contributed to this effect.

5. *Sutrium*—This town was the place appointed for the army to assemble at. It was an ancient town of Etruria on the east side of the Saltus Cimini and on the road from Vulturni to Rome. It was made a Roman colony 7 years after the capture of Rome by the Gauls, B. C. 389. There are still remains of the wells and tombs of the ancient town. 'The gates of Sutrium'—A pair of large doors which gave entrance to the town.

6. '*Is met*'—The nom. of this verb is the substantive, '*array*.' There are two forms of this construction: '*Is met* and *has met*.' See Angus, H. E. T. para 276. Bain's Grammar, Sec. 55. *Array*—The verb '*to array*' means to set in order, to clothe, to deck, &c. It. *arredare*, to prepare or dispose before hand, to get ready. Some suppose it to be compounded of the prefix *a* and the O. E. *ray* from which comes raiment and which is allied to A. S. *wriganto* rig, to clothe. Others derive it from the Fr. *arroyer*, *arreef*, to set in order. The Norman word '*arai*' '*ray*' meant a robe. Hence '*array*' means men equipped or clothed in arms and set in order of battle as in this place. In St. XXI it is used in the sense of *line*, *row*.

7—8. 'A proud man—day.'—That is, the great array of soldiers on the appointed day of meeting before the gates of Sutrium, was very gratifying to his vanity and exalted his opinion of himself.

Proud—In a good sense. Cf. Dryden:—

"High as the mother of Gods in place

And like her, proud of an immortal race." Also Scott:—

"The Mountaineer cast glance of pride

Along Benledi's living side. *Lady of the Lake* C. v. St. 9.

See notes on the word *pride* l. 163 of the *Deserted Village*.

XII. 1. *For*—A causal conjunction.—The reason for his feeling proud was that 'all the Etruscan armies, &c.'

2. *Ranged*.—Put in rank; arranged. Fr. *range*, to arrange, set in order, *rangée*, a rank, row. It, *rangiare* is used as English *range*, in the sense of making stretches up and down. A *range* of mountains is a stretch or line of mountain, and a *reach* of a river is an analogous expression, so far as it extends in one direction.—WEBSTER. 'Beneath his eye'—i. e., under his surveillance. Comp. the figurative sense of the word in expressions as such conduct is beneath the dignity of a man; 'a man of his character is beneath contempt.' Syns. A thing is *below* us when its position is simply lower than ours; it is *beneath* us when it is very far below, as, if it were in the "nether" regions.—WEBSTER.

3. 'Many a banished Roman, &c'—Many of those who had accompanied Tarquin into exile on his expulsion from the city of Rome and thereby become enemies of the Romans, and numerous powerful allies of the Etruscans were also ranged in order of battle under the banner and superintendence of Porsena. BANISHED.—Der. Fr. *bannir*, fr. Mid. Lat. *bannire*, *banlire*, to proclaim, and Low. Lat. *bannus*, a public proclamation of interdiction or excommunication; Cf. *Ban*, abandon, bandit, &c.

4. 'Many a stout ally'—i. e., numerous brave and powerful princes, the allies of the Etruscan king (Lars Porsena). STOUT.—It is allied to Sax. *stikh*, *styth*, stern, austere, in Old Eng. strong, hard. Sans. *sthā*, to stand. Literally, *unyielding*; hence bold, valiant. Originally *proud*, *haughty*. Trench remarks on the word:—"The temptation to the strong to be also the proud is so natural, is so difficult to resist, and resisted by so few, that it is nothing wonderful when words first meaning the one, pass over into the sense of the other. 'Stout,' however, 'has not retained, except in some provincial use, the sense of proud, nor 'stoutness' of pride."—*Sel. Glossy*. ALLY.—Der. Fr. *allier*; Lat. *alligare*, to bind to. Allies therefore are those who are bound by treaty to help each other in times of danger. *Romans* and *allies* are put in the same case with 'armies' in l. 1.

5—8. The regular order is:—"And the Tusculan Mamilius, Prince of the Latian name, came to join the muster with a mighty following;" i. e., Octavius Mamilius, chief of Tusculum, and a prince of great celebrity in Latium, arrived at the rendezvous with a long train of followers. The word *following* is to be parsed as a noun, and equivalent in meaning, to 'a band of followers.' MUSTER.—In O. E. spelt *mostre* and therefore supposed to be from Lat. *monstrare*, but this is very questionable. In Germ. *mustern* has the sense of assembling and reviewing an army. Hence the word eventually came to mean an assembling of troops for any purpose. The application of the word to *courage*, *breath*, &c., is by way of metaphor.

* MAMILIUS.—Octavius Mamilius was betrothed to Tarquin's daughter, and when Porsena quitted Rome after its capture, he afforded his father-in-law an asylum. He was a distinguished member of the family called *Mamilia Gens* originally a celebrated plebeian family in Tusculum, an ancient town of Latium, situated about 10 miles south east of Rome. According to Livy (and Macaulay, "Battle of the Lake Regillus," Stanzas XXVII and XXVIII), he perished in the great battle at the "Lake Regillus," St. XXVI, et seq.

'Prince of the Latian name.'—One of the Latian, or Latin princes. He was made a Roman Citizen for marching to the defence of the city when it was attacked by Herdonius in B. C. 460. 'Latian name'—i. e. Of Latian renown or fame; greatly celebrated in Latium, a country in Italy, inhabited by the Latini. The origin of the name is uncertain. Most of the ancients derived it from Latinus, King of the Laurentians, a people of Latium. According to Virgil, Latinus opposed Aeneas on his first landing, but subsequently formed

an alliance with him, and gave him Lavinia in marriage. According to others the word is derived from *latēo*, to conceal, because Saturn concealed himself there when flying the resentment of his son Jupiter. A modern writer derives it from *latus*, (like Campania from *campus*;) and supposes it to mean the 'flat land.' The boundaries of Latium varied at different periods. It was originally very circumscribed, extending only from the Tiber to Circeii, but afterwards it comprehended the territories of the Volsci, Æqui, Hernici, Ausones, Umbri, and Rutuli.

XIII. "The alarm in Rome is well described in a few picturesque stanzas, and the flocking in "from all the spacious champaign" of the terrified rustics, with their goods and chattels, old men, women, and children. Astur has stormed the Janiculum; and the Fathers rush from the Senate to the walls." Wilson's Works vol. iii, Essays:—Critical and Imaginative.

1. *By*—On the banks of, near. 'The yellow Tiber'—The Tiber (*Tiberis* or *Tiberinus*), as its name implies, is a mountain stream. It is derived from the Etruscan *teba-ri* which signifies literally, flowing down from the mountain. It is here called *yellow*, because the water of the river is muddy and *yellowish*, whence it is frequently called by the Roman poets, *fluvius tiberis*. Virgil constantly mentions the Tiber, once with the epithet 'Tuscus' *Georgic* I. 499. In *Æn.* vii. l. 30 et seq. he has, a passage the translation of which is:—

"Through this (the grove which Æneas beholds from the sea) Tiberigus, god of the pleasant river Tiber, with rapid whirls, and much discoloured with yellow (or *tawny*) sand, bursts forward into the sea."

Following the lead of the Italian poets, those of England, when speaking of this river, have generally applied the epithet *yellow* to it. Cf. *The Prophecy Capys*, St. v.

Also:—"Well pleased could we pursue

The Arno, from his birth-place, in the clouds,

So near the *yellow Tiber's*.—ROGER'S *The Campagna of Florence*."

The Tiber is generally supposed to have its source "in two springs of limpid water in the Apennines, near Tifernum."

The whole length of the Tiber with its windings is about 200 miles. The left branch of the river, which divides into 2 arms about 4 miles from the coast, runs into the sea by Ostia, the ancient port of Rome.—BARROW'S *Ed.*

2. 'Was tumult and affright'—'There was tumult and &c.' would be more idiomatic. TUMULT—Lat. *tumultus*, fr. *tumco*, I swell. Probably *tum* is the radical syllable representing loud noise, as in *ton-ton*, drum. A wild commotion or stir. So Shakespeare:—

"What stir is this, what tumult in the heavens?"

AFFRIGHT—Related to *fright* as *affray* to *fray*. The radical meaning of these words is well preserved in Chaucer's use of *affray* to signify rising out of sleep, out of a swoon, which could not be explained on Diez' theory of a derivation from Lat. *frigidus*. The ultimate derivation is the imitative root *frag*, representing a crash, whence Lat. *fragor*, or fr. *fracas*, a crash of things breaking, disturbar, *affray*. Thence Fr. *effrayer*, to produce the effect of a sudden crash upon one, terrify, alarm. The word *affright* is not found as a noun, in older writers. Gray in his *Hymn to Adversity* uses it as a verb:—

"Whose iron scourge and torturing hour

The bad *affright*, afflict the best!"

Though apparently of Teutonic origin, Sax. *frihtan*, yet it bears a strong resemblance in form and sense to O.E. to *afrray*. Hence a dreadful spectacle. Thus in DRYDEN'S *Fables*:—

"The war at hand appears with more affright
And rises every moment to the sight."

3. 'The spacious champaign'—The extensive level country around Rome, called the Campagna, which though now, as Goldsmith says "a forsaken plain, a weary waste expanding to the skies" was "anciently, in the time of the early kings of Rome, full of independent cities, and in its population and the careful cultivation of its little garden-like farms must have resembled the most flourishing parts of (what was called when Dr. Arnould wrote this) Lombardy and the Netherlands."—ARNOLD'S *History of Rome*, Vol. I. Ch. iii. p. 29.

1—3. The meaning of the lines is:—But the advance of Porsena's mighty army against Rome spreads great disorder and terror all along the banks of the yellow Tiber; and the inhabitants of the level country around Rome fled precipitately to the city for protection. *Tumult* and *affright* are nouns. to the substantive verb *was*; *was* by a poetical license used for *were*. SPACIOUS—Literally 'having large or ample space or room; hence wide extended; vast in extent.' (Milton.

"A spacious plain outstretched in circuit."

and Addison's line beginning with:—

"The spacious firmament on high
With all the blue ethereal sky &c."

CHAMPAIGN—Wide open plain. Der. Lat. *campus*, It. *campo*, Fr. *champ*, a plain, field. From *campus* was formed Lat. *campania*, It. *campagna*, Fr. *champaigne*, a field, country, open and level ground, E. *champaign*. In a different application, It. *campagna*, Fr. *champaigne*, E. *campaign*, the space of time every year that an army continues in the field during a war. Cf. E. *Camp*. Cf:—

"Through Alpine vale or *champaign* wide."—Wordsworth.

Also:—"A wide *champaign* country filled
With herds and flocks."—Addison.

5. 'A mile'—i.e. Through the distance of a mile. *Mile* is in the obj. case gov. by the prep. *for* und. Literally a thousand paces.

6. THROG—From A.S. *þrǽng*, which comes again from *þringan*, to press, squeeze or thrust together.—A crowd; a multitude pressing against each other. Thus Cowper:—

"—Where now the throng
That press'd the beach and hasty to depart
Look to the sea for safety?"—*Timepiece*.

'Stopped up &c.'—Blocked up or closed the paths leading to the city.

7. 'A fearful sight &c.'—This is an idiomatic expression equivalent to —'It was a fearful sight or view for a person to see,' i. e., to look at. 'To see' is evidently only to be explained grammatically as a verbal noun. The seeing it, that is the sight of it, through two long nights and days was a fearful sight. 'To see' may be looked on as a violation of the rule given by Hilcy, para. 397, d.—"The infinitive active must not be used for the infinitive passive," but the above explanation seems preferable.—BARROW'S *Ed.*

5—8. The meaning of the lines is:—The crowd of people that thus fled precipitately to the city for protection was so numerous, that all the pas-

sages leading to the city were for the distance of a mile around entirely blockaded by them, and for two long days and nights the scene in and round Rome was a very frightful one, as is described in the following stanzas.

'*Long*'—Owing to the danger, the days and nights appeared to be of longer duration. '*Nights and days*,'—The proper phrase is 'days and nights' Comp. like forms, 'light and darkness.'

XIV. 1. 'Aged folks on crutches,'—i. e. Old men leaning or supporting themselves on crutches. Supports used by cripples. Fr. *croc*, E. *crook*, a hook. Cf. *Crotchet*. The word *encroach* almost the same word as the older *accroach*, however, comes from L. Lat. *incrocare*, through Fr. *encerouer*, though the latter coming from Fr. *accrocher*, literally means to hook on, and is of the same stock of words as *crook*, *crotchet*, and *crutch*.—SMITH'S *Sp. of E. Lit.* See further notes on the word in the *Des. Vill.*, l. 153. *FOLKS*—A. S. *folc*, fr. *folgian*, to follow, O. N. *fylki*, or *fulki*, a troop, a district, Ger. *volk*, Lat. *vulgus*, people, Sans, *pul*, to crowd together. Literally, the crowd, the mas, &c. It is an unusual word, but occasionally found, in the plural meaning, certain people discriminated from others; as, old *folks* and young *folks*. Cf. *Flock*.

2. 'Women great with child,'—i. e., far advanced in pregnancy. *Great with child* has become a household expression. The whole expression is a Biblical one. See Luke II. 5.—"To be taxed with Mary his espoused wife, being great with child."

3. 'Mothers sobbing over babes'—Whenever any danger or calamity befalls a family, the female parent not being able to restrain herself, gives vent to her feelings. *SOBBING*—A. S. *siofian*, to bewail, to mourn. Heaving with convulsive sorrow; sighing with deep sorrow or with tears. Bacon says:—"Sobbing is the same thing (as sighing), but stronger." The present part, *sobbing* refers to *mother*. It is an onomatopoeic word.

4. '*Clung to them*'—Held them fast. The idea of the passage is:—The older children grow the more alive they become to 'scaring sounds.' Very young children constantly smile at danger either from a blissful ignorance of its existence, or from their senses of hearing and seeing being in an undeveloped state.—BARROW'S *Ed.*

5. '*Borne in litters*'—Carried in vehicles. *LITTERS*—Der. Fr. *litière*, which again comes from L. Lat. *lectaria*, and that from Lat. *lectus*, a bed; but it may be used of any mass of things lying about, as of papers strewn about in confusion, pigs, and pupils. *SMITH*—A kind of vehicular bed resembling our Palanquins in which the sick and wounded are borne. The litter bearers were a distinct kind of slaves. These litters in Lat. *lecticæ* seem to have been in use in Greece and at Rome from very early times, and their construction probably differed but little from that of funeral couch. The word *litter* also means *straw*, because straw is used for the bedding of horses. Hence the verb to *litter*, to throw things carelessly, like litter. '*High*.'—Modifies the verb *borne*.

6. *SLAVES*—Slaves existed in Rome in the earliest times of which we have any record; but they do not appear to have been numerous under the kings and in the earliest ages of the republic." See further notes on the word *passim*.

7—8. 'And troops of sun burned husbandmen—staves,'—And hosts of rustic agriculturists, who on account of their frequent exposures to the sun, became black, passed the gates of Rome in great confusion with the implements of

their calling in their hands, such as the 'reaping-hooks' and 'staves.' It is to be noted that the Romans regarded agriculture as a most honorable pursuit. Virgil and Cicero have both written in its praise. By 'staves' (the plural of *stave*) is probably meant such small tools as they could easily carry. Such were the spade, the hoe, the spud or weeding-hook and others. The handles of these tools were usually made of straight strong pieces of wood or timber, of 'staves' in fact. The word *staff* means, etymologically, anything *stiff*, firm or strong. It is generally applied to a stout stick.—BARROW'S *Ed.*

XV. 1. **DROVES**—Der. Sax. *dräf*, fr. *drifan*, to drive. Cf. Eng. *drive*. Literally anything driven. Hence a collection of cattle driven or designed for driving; a number of animals, as oxen, sheep or swine driven in a body.

2. '*Skins of wine*'—That is, full of wine. Cf. 'A cup of tea,' 'A glass of water.' When wine was intended for keeping, it was drawn off from the *dolia*, large bell-mouthed earthen-ware vessels, into *Amphoræ*, jars with small mouths. When however it was necessary to transport it from one place to another it was contained in bags made of goats' skin, well pitched over so as to make the seams perfectly tight. There is a similar custom of transporting oil or clarified butter (*ghce*) in this country. **SKINS**—Bags made of skins. (ऊँण) — Sans. *Sku*, to cover. *Laden* is to be parsed as *being laden*, a pres. part. referring to the noun *droves*.

3. **ENDLESS**—Poetical hyperbole for 'numerous.'

4. **KINE**—The plural of cow. The regular plural form is 'cows' now in use.

5. **Trains**—See notes in *The Deserted Village*, l. 63. **WAGGONS**—A.S. *wægen*, *wægn*, Sans. *vahana*, from *vaha*, bearing, conveying, any vehicle, as a horse, a car; *vah*, carry, draw; Lat. *veho*, I carry. Literally, a chariot; a vehicle moved on four wheels, and usually drawn by horses. "The other form of the word is *wagon*. This word is now usually spelled with two *gs*, but erroneously. There is no more reason for doubling the *g* in *wagon* than there is in *dragon*, or any similar word. This is a proof of the utility of this rule." SULLIVAN'S *Spelling Book Superseded*.

6. 'That creaked beneath—goods,'—an adj. sent. qualifying *waggons*, meaning, that on account of the burden of heavy bags of corn and household furniture, as well as articles of diet, &c., produced a sort of sharp grating noise; as the creaking noise of the wheels of carts in this country when taking heavy cargo.

8. 'Choked every roaring gate.'—'Blocked up all the gateways through which these noisy crowds of fugitives from the Campagna were pushing their way into Rome.' See VII, 4.

In the wall of Romulus there were three gateways, the number prescribed by the rules of the Etruscan religion. Servius Tullius extended the limits of the city, and in his walls there were 14 gates. *Choked* has 9 nominatives to it; viz., *folks*, *women*, *mothers*, *men*, *troops*, *droves*, *flocks*, *herds*, and *trains*. **Roaring gate**—Every gate of the city of Rome, which is here figuratively represented as *roaring* or making a loud noise, on account of the large numbers of people, cattle, sheep, and loaded wagons passing therein with great noise. Hence *roaring* is a transferred epithet. Cf. *The prophecy of Capys*, St. xxx. "The *bellowing* Forum;" and *The Spanish Armada*, l. 56.

"The broad streams of pikes and flags rushed down each raring street."

XVI. 1. 'The rock Tarpeian'—The syntactical order of words is frequently inverted in poetry. Abundant instances are to be found in this poem. In E.

Grammar this figure is called Hyperbaton. Tarpeia was the daughter of Tarpeius the governor of the Capitol, under Romulus. When the Sabines were besieging Rome, she agreed with their general Tattius to betray the place on condition of receiving what himself and his soldiers wore on their left arms, by which she meant their bracelets of gold. When Tattius entered the place he threw his bracelet and shield on Tarpeia in which he was imitated by his followers. She perished under their weight, and was buried on the mount, which was afterwards called by her name, and from which persons convicted of treason were precipitated.

Comp. BYRON'S *Child Harold*, Canto iv, St. cxii :—

“Where is the rock of Triumph, the high place
Where Rome embraced her heroes? *Where the steep*
Tarpeian? fittest goal of Treasons rage;
The promontory whence the traitors ‘leap’
Cured all ambition.”

By the ‘rock Tarpeian’ is meant the Capitoline hill, in the S. E. corner of which it was situated.—BARROW'S *Ed.*

2—4. ‘Could the wan burghers—sky.’—The citizens of Rome, whose faces have turned pale with terror at the sight from the summits of the Tarpeian rock, could perceive the long range of hamlets which were set on fire by the advancing army of Porsona, the red blaze of which ascended high up in the air at midnight. *Red*, i. dj. qualifying the noun *line*, and the word *midnight* is here an adj. qualifying *sky*. *Wan*—Connected with *wane*, and both are from the A. S. *wanetan*, to diminish. O. G. *wan*, deficient, *wanow*, to diminish, Sans. *ana*, diminished, weak. Cf. MILTON, *Sonnets*, xiii. 6 :—“With praise enough for *Envy* to look *wan*.”—The verb to *wan* meaning to increase is opposed to the verb *wan*. Literally deficient in colour; hence pale. BURGHERS—From the noun *burgh*, which Chambers derives from *berg*, a Teutonic word signifying a hill, as anciently towns were built upon hills. Mr. Smith in his *Specimens* of E. Littr. says, that the noun *bury*, meaning a town, and *burgh*, a borough, are of the same origin, O. E. *beorgan*, Ger. *bergen*, to cover, conceal. Thus a *burgh*, O. E. *burch* is the covered-in, protected place. Others derive it from A. S. *beorgan*, *birgan*, to defend or fortify, hence a *burgh* or borough meant formerly a fortified town.—Towns-people; citizens. Mr. Wedgwood while treating of the word *borough*—“a word” says he “spread over all the Teutonic and Romance languages.” A. S. *byrg*, *burh*, *byrig*, a city; whence the frequent occurrence of the termination *bury* in the names of English towns, Canterbury, Newbury, &c. Hence *burgensis*, a citizen, giving rise to It. *borgese*, Fr. *bourgeois*, E. *burgess*, a citizen. The origin seems to be A. S. *beorgan*, to protect, keep, preserve. The primary idea seems to bring under cover.” Cf. *Barrow*.

5. ‘The Fathers of the City,’—Are the grave old Roman senators. Cf. :—

“Hear, *Senators* and people
Of the good town of Rome.
The Thirty cities charge you
To bring the Tarquins home.”

And in Stanza viii, ‘Conscript Fathers.’

“Now hearken, *Conscript Fathers*,
To that which I advise.”

Under Tarquinius Superbus the number of senators is said to have become much diminished, but it is most probable, as Niebuhr suggests that several vacancies arose from many of the senators accompanying the tyrant into exile. After the establishment of the Republic these vacancies were filled up by Brutus and Valerius Publicola, the earliest consuls under the new form

of Government, enrolling certain noble plebeians, of equestrian rank, in the Senate. To distinguish the new from the old Senators the former were called *Conscripti* (enrolled), and the whole senate was henceforth styled *Patres Conscripti*, i. e. *Patres et (and) Conscripti*.

6. 'They sat'—i. e., in consultation. The construction is a very common one. Cf. 'The deck, it was their field of fame,'—Young Peterkin, he cries.' Abbott (Shakespearean, *Grammar*, p. 163) remarks on this 'insertion of the pronoun' as follows:—

"The subject or object stands first like the title of a book to call the attention of the reader to what may be said about it."

The pronoun *they* is a pleonasm or a poetical license, and is in the same case with *Fathers*. *Night and day* are in the obj. case governed by the prep. *for* or *through* und.

8. 'Tidings of dismay'—Disheartening, terrifying news; i. e., tidings that made their heart sink with fear. The *tidings* here referred to, are those stated in Stanza xvii. *TIDINGS*—See notes in the *Des. Vill.*, l. 204, and in *Table Talk*, on the word *idea*, l. 184. *DISMAY*—See notes in *Table Talk*, l. 410 and in the *Des. Vill.*, l. 172.

XVII. 1—2. The army of Porsena dispersed themselves towards the east and west, i. e. 'spread far and wide.' 'I have spread &c.'—The idea is probably taken from that of a tree. *BANDS*—Literally that with which anything is bound. This is derived from the verb 'to bind.' A.S. *bund*, Goth. *bindan*, *bauul*, *bundlan*. Specially applied to a narrow strip of cloth or similar material for binding; hence a strip or streak of different colour or material. Then the term is applied to the strip of anything lying on the edge or shore, a coast, side, region. Secondly, *band* is applied to a troop of soldiers, a number of persons associated for some common purpose. There is some doubt how this signification has arisen. It seems however to have been developed in the Romance languages, and cannot be explained simply as a body of persons bound together for a certain end. It has plausibly been deduced from Mid. Lat. *bannum* or *bandum*, the standard or banner which forms the rallying point of a company of soldiers.—WEDGWOOD.

3. 'Nor house, &c.' The town of Crustumium is utterly destroyed. The first *nor* would be 'and neither' in prose. It is a violation of grammatical propriety, common enough with poets.—BARROW'S *Ed.*

FENCE (From *defence*). Fr. *defendre*, to protect; *defense*, protection. A similar omission of the particle *de* in the adoption of a Fr. word is seen in the *route* of an army, from Fr. *dérout*.—WEDGWOOD. An out-work; a fortified defence to restrain entrance. DOVECORE—(*dove* and *cot*)—Lit. a small building in which pigeons are bred and kept. Hence figuratively any small building.

CRUSTUMERIUM—Sometimes called Crustumium. A town of the Sabines, situated in the mountains near the sources of the Allia—the river on the bank of which the Romans were utterly defeated by the Gauls, 16th July, B. C. 389. It was conquered both by Romulus and Tarquinius Priscus but no mention is made of it in later times, which is probably the reason why Macaulay describes it as having been utterly destroyed. See *Æneid* vii, 631.

5—6. The prose construction of the lines is:—'Verbenna has wasted all the plain down to Ostia.' *Verbenna*—One of the Lucomoes or Etrurian Princes. No mention is made of him in the Classical Dictionaries. 'Down to'—As far below Rome as.

WASTED—Laid waste. See XXXIX, 9. Cf. :—

“With fire and sword the country round
Was wasted far and wide.”—*The Battle of Blenheim.*

OSTIA.—A town built at the mouth of the river Tiber by Ancus Martius, King of Rome, about 16 miles distant from the metropolis.

It had a celebrated harbour and was so pleasantly situated that the Romans generally spent a part of the year there in a country seat. There was a small tower in the port, built upon the wreck of a large ship, which had been sunk there. In the age of Strabo the sand and mud deposited by the Tiber had choked the harbour and added much to the size of the Holy islands. Ostia and her harbour gradually separated and are now between 2 and 2 miles from the sea.

7. ASTUR.—A very powerful Etrurian chief of Luna, a maritime town of Etruria. He is said to have been armed in war with a large strong shield having four folds and a spear so heavy that none but he could manage it. He was killed by Horatius in the narrow passage near the wooden bridge. Mentioned again in xviii—xlii *et seq.* His prototype was probably the Astur mentioned by Virgil, *Æn.* x. l. 180 :—

“Next comes Astur in all his beauty—
Astur proud of his steed and inlaid arms.”

‘Hath stormed’—A military term. To *storm* is to seize by violent onset.—Hath assaulted, *i. e.*, attacked by open force, such as scaling the walls, forcing gates, &c., and thereby taken the possession of Janiculum.

JANICULUM (or JANICULARIUS MONS).—On the opposite sides of the Tiber to which Rome was situated there was a hill called *Janiculum*. On this hill Ancus Martius (Fourth King of Rome) built a fortress and connected it with the city by means of the Pons Sublicius—‘The Bridge of Piles’ the oldest of the 8 bridges of Rome—the brave defence of which forms the subject of this Lay. Lars Porsena pitched his camp on this mountain and the senators subsequently took refuge there to avoid the resentment of Octavius.

8. ‘Stout guards &c.’—The valorous Roman soldiers on guard in the fort of Janiculum are slain. GUARD—See notes in *Table Talk*, ls. 66 and 316.

XVIII. 1. ‘*I wis*’—“Whether there ever was such a verb as ‘*I wis*’ is one of the problems of English philology. Certainly Spenser believed there was, and in the century before him it was believed. The verb is really a myth. It grew out of a change in the conception of an old adverb *gewiss* (German *gewiss* to this day) which became a stock word for the close of lines in the form *wis, gewis, Iwiss, &c.*, and then the old preterite *wiste* helped out the conception.”—EARLE, *Philology of the English Tongue*, p. 248.

The expletive *gewiss*, often written *I wis*, as if it were two words, and understood to be the first person, indicative present of an obsolete verb to *wis*, to direct, or affirm, with the pronoun of the first person is only the Anglo-Saxon form of an adverb derived from a participle, and corresponding exactly to the German *gewiss*, meaning *certainly, certainly*.—MARSH.

“*I wis* one word=indeed, truly, often contracted into *wis*—A.S. *gewis*.”
MORRIS.

1—4. ‘In all the Senate, &c.’—Among all the senators there was not one, however brave he might be, whose heart did not ache with sorrow, and beat fast with apprehension, *i. e.*, who was not sorely grieved and felt his heart throb when he heard ‘that ill news,’ to wit, the capture of Janiculum by the enemy. SENATE—Chambers in his work entitled *Exercises on Etymology*

derives it from Lat. *Senatus*—a senate, as being composed of old men. Again *Senatus* is derived from Lat. *senes*, old men, or *senex*, *senis*, old, from *senex*, to be old, is a name generally reserved for the House of Lords. Pitt was still in the Commons.—Hence an assembly of counsellors; a body of men consisting of the principal inhabitants of a city, set apart to consult for the public good. Thus in Milton:—

“—There they shall found,

Their government and their great senate choose.”

The name has of late years been extended to the governing body of Universities. Literally an assembly or council of elders.

Sore—Horne Tooke (*Div. of Purley*, 457—9) derives the words *sore*, *sour*, *sorry*, *sorrow*, from an original English verb *syrean*, *syrewan* or *syrewian*, meaning to vex, to molest, to cause mischief to. Bosworth (who gives the additional forms *syrwian*, *syryan*, *searwian*, *searwan*, *searian*, *serian*), interprets the old verb as meaning to prepare, endeavour, strive, arm, to lay snares, entrap, take, bruise.—CRAIK.

5. *Fort South*—Straightway, immediately. *CONSUL*—Lat. *Consul*, *consulo*, I consult. The chief Magistrate in the Roman republic. Hence *consular*, a person who had been invested with the consulship. Under the emperors, the higher class of officers obtained the title without ever having been consuls. Cf. ‘A consular of Rome.’ Mac’s *Lay of the Battle of Lake Regillus*. There were two consuls (at first styled praetors) in whose hands the supreme power was lodged after the expulsion of the Tarquins. The two first were L. Junius Brutus and L. Tarquinius Collatinus—the husband of Lucretia. See notes on ‘False Sextus,’ XXIV. l. 7. The consul here referred to must have been one of these, but as the story is a mythical one it does not matter which.

The consuls were named praetors, as stated, until the time of the Decemvirate (‘the wicked ten,’ referred to in ‘The Lay of Virginia,’ l. 117) and were at first exclusively chosen from among the patricians, but from the year 365 B.C. plebeians were also eligible to the office. By the *lex annalis*—or the law which determined at what age a man might become a candidate for the several Magistracies—none could be consuls who had not attained their 43rd year, and already discharged the offices of *questor*, *edile* and *praetor*. Under extraordinary circumstances of danger, the consuls were invested by the Senate with unlimited powers. They held office for one year, at the end of which time they might be impeached for misconducting the duties of their high station.

7. ‘Girded up’ their gowns.—The Roman Senators used to be dressed in gowns or long robes, which they then put on or bound round their persons in haste. The Roman ‘gown’ or dress was called *toga*. It was the peculiar distinction of the Romans who were thence called *togati* or *gens togata*, the toga wearing people. One of the ways of wearing it, that alluded to in the text, was called the *cinctus gabinus*, the gabine girdle. It consisted in forming the *toga* itself into a girdle, by drawing its outer edge round the body and tying it in a knot in front, at the same time covering the head with another portion of the garment. It was worn by persons offering sacrifices, by the consul when he declared war, by devoted persons, and by the Romans generally when preparing for a struggle. Cf. *Virginia*, l. 264. Horace uses the expression ‘*Cinctuti Cethegi*’ in his epistle to the Pisos, which epithet *Cinctuti*—girded ready for action has special reference to the habits of the early Romans and the *gabinecincture*. See DORING’S *Horace*. *GABINUS* was a town in Latium.

Girded up—Put on so as to surround. ‘*In haste*’—With precipitation. Observe the alliteration in this line.

8. '*Hied them*'—Went in great haste; went quickly; or simply hastened. The word is now almost obsolete. The construction and the phrase are exceedingly common in poetry. Compare:—

"The Herald of the Latinos hath *hied him* back in State."—
Battle of the Lake Regillus.

"Now *hye thee* backe thou little foot page."—PERCY'S *Reliques*. In expressions like 'knock me at this gate,' *Taming of the Shrew*, 1. 2, "He will change you his purposes."—*Tulismwin*, Ch. vi. para. 35. *Me* and *you* appear to be simple colloquial expletives or else old datives equivalent to 'for me,' 'for you.' SHAKES. *Gramo*, pp. 146-7: In the other instances quoted, however, the *him* and *thee* seem to give rather a reflexive force to the verb. On the word *me* in *Jul. Cæs.*, Act I; Sc. II., speech 89, Craik has the following:—"He *plucked me* ope his donblot."—"As for the *me* in such a phrase as the present, it may be considered as being in the same predicament with the 'my' in '*My Lord*.' That is to say, it has no proper pronominal significance, but merely serves to *enliven or otherwise grace the expression*. Such would also appear to be the usage of *them* in the text and of *him* and *thee* in the other passages quoted. As a verb it is very commonly used by the poets. Mr. Craik remarks:—"The verb to *hie* (meaning to hasten) is used reflectively, as well as intransitively but not otherwise as an active verb. Its root appears to be the Original English *hyge*, meaning mind, study, earnest application; whence the various verbal forms *hyggan*, *hyggian*, *hiegan*, *higgan*, *higian*, *hogian*, *hugian*, and perhaps others. *Huy* is probably another modern derivative from the same root." The word *hie* as a noun, in the phrase, *in hie*—in haste, it is used, says Skeat, 'some hundred times by Barbour'—an old Scotch poet.

XIX. 1. COUNCIL.—See notes on the word in the *Es. on Crit.*, l. 537. STAMPING.—It was necessary to take instant measures to prevent the capture of Rome. The Senators, seeing the emergency of the case, hasten to the gate leading to the Sublician bridge, and consulting together, decide, on the spot, what is best to be done.

2. BEFORE.—In front of. THE RIVER-GATE.—The gate here alluded to is probably the *Porta Trigemina*, one of the gates in the walls of Servius with which Servius Tullius surrounded the whole city of ancient Rome. It was on the North West of the Aventine and South West of 'Palatinus' (see Stanzas LVIII. and LXIV), near to the Tiber and the great salt magazine. RIVER-GATE.—The frame which shuts or stops the passage of the water of a river, e. g. in Fort William.

3-4. 'Short time was there, &c.—debate.'—There was 'very little time as you, who read or hear this may easily suppose, for sitting down quietly to think over and discuss the matter. The necessity of adopting some measures was now more imperative than ever, so there was no time left for a prolonged consultation. The senate was therefore compelled to come to a decision summarily. 'For musing or debate'—i. e. For deliberation or discussion. This line is explanatory of *standing*, in l. 1.

YE—Here, and in XXII. 3 and XXIX. 2 is singular, equal to 'you,' or 'thou.' This usage is very common in old ballads. Cf. —

"For ye must there in your hande bore,
 A bowe ready to draw."—*The Nut-Brown Maid.*

Abbott observes on this word as follows:—"In the original form of the language *ye* is nominative, *you*, accusative.—Ben Johnson says:—"The second person plural is, for reverence sake, (applied) to some singular thing." He quotes,—

"O good father dear,
Why make ye this heavy cheer?"—GÖTTER.

GUESS—Suppose; conjecture. Der. Ger. *wissen*, A.S. *wissian*, *ge-wissian*, (*gwissian*, *gwiss*, *guess*), to think, or suppose. The element *wis* is common in all these words. DEBATE—Fr. *debattre*, *de* and *battre*, to beat. Literally, a beating down, by words or arguments—hence discussion. MUSING—See notes on the word *muse*, in *Table Talk*, ls. 14 and 184.

5. ROUNDLY—Without reserve; plainly. Der. Fr. *ronde*, Lat. *rotundus*. In Shakes. the word *round* is used as a noun, meaning the step of a ladder, which is so called, from its being usually cylindrically shaped.—A circle or halo. And the verb to *round* in the sense of surround. Cf. also the adj. *round* as in *round numbers*.

5—8. The meaning of the lines is:—The Consul boldly urged the destruction of the bridge, the only alternative left to save the city of Rome from being taken and destroyed by Porsena, as the capture of Janiculum by the enemy had deprived the town or city of all other means of stopping their advance. STRAIGHT—For *straightway*, *i. e.*, immediately; at once; without loss of time. This sense of the word is naturally derived from the adjective, as a straight line is the shortest distance between two points. "Der. A.S. *stroccan*, Ger. *strecken*, to stretch. Thus denoting literally what is *stretched out*. Cf. *Strait*, meaning narrow."—CHAMBERS'S *Etymology*. Milton uses the form *streit*=straightway. Cf. *L'Allegro*, l. 69:—

"Streit mine eye hath caught new pleasures," &c.
'Go down'—*i. e.*, to broken down.

"THE ENEMY'S VAN APPROACHES THE BRIDGE—AND PORSENA IN HIS IVORY CAR IS CONSPICUOUS, WITH MAMILIUS THE LATIAN PRINCE, AND SEXTUS THE RAVISHER, AT HIS SIDE."

XX. 1—4. 'Just then a scout came flying, &c.'—One of the men who had been sent to spy out the enemy's movements returning in great haste urged the Consul to betake to arms without a moment's delay, for Lars Porsena was now at the very gates of Rome. Owing to the rapidity with which he had run, and the terror that the near approach of the enemy inspired him with, he appeared almost distracted.

1. 'Just then'—At that very instant. The word *just* is what Earle (p. 361) calls a flat adverb. He quotes in illustration—"A friend had just sent me a few back numbers of *Land and Water*."

On the colloquial expression *just now* Dean Alford remarks:—"Just now" in its strict meaning, imports, nearly at the present moment, whether before or after. Yet our general usage has limited its application to a point slightly preceding the present, and will not allow us to apply it to that which is to come. If we are asked "When?" and we reply "Just now," we are understood to describe an event past, not an event future. Note *just as* means, (1) in the same way that, (2) at the very moment that.

"Came flying"—*Flying* is adverbial of manner to *come*. The construction is a very common one. Cf. *Marmion*, C. vi. St. xxv, or l. 160.

And:—"Rushing, ten thousand horsemen came,
With spears in rest and hearts on flame."

Lord of the Isles, C. vi. St. xxiv.

SCOUT—Literally, a listener. Dor. Fr. *escoute*, fr. *ecouter* (*escouter*); Lat. *auscultare*, to listen. Tooke says,—“A scout means any one sent out, and the word is derived from A.S. *scytan*, to throw or send.” Hence one who is sent privily to examine the motions of an enemy; a spy. So in Shakespeare:—

“Are not the speedy scouts returned again
That dogged the mighty army of the Dauphin.”

To *scout* or reject contemptuously seems to be the Scotch *scout*, to pour forth any liquid forcibly; to throw away slops. It is also used, in a neuter sense to fly off quickly, most erroneously applied to liquids.

‘But as he down upon her louted
‘Wi’ arm raxed out, awa she scouted.’

In the last application, compare E. *Scud*—Woodsword.

2. ‘All wild’ i. e., quite disorderly or confused. The adj. *wild* qualifies the noun *scout*. All—Cf. Scott’s *Lady of the Lake*, *The Cypriot*, l. 215.

‘Watching their leader’s beck and will,
All silent there they stood, and still.’

WITH—Through. Instrumental. See Bain’s *E. Gram.* p. 55.

HASTE—Dor. O. Fr. *haste*, M. Fr. *hâte*. A word of Scandinavian origin, coming to us through Norman French; Sax. *efst* probably allied to Lat. *festino*, to hasten, fr. *fero*, I bear, carry. The verbal forms are *haste*, *hasten*. The adj. is *hasty*. **SIR**—A deferential expletive. Cf. Thomson’s *Castle of Indolence*:—‘Come, come sir Knight! thy children on thee call!’ And in another place, “Sir Industry.”

3. ‘To arms!’—Elliptical for ‘(Rush) to arms!’ that is, hasten to take up your arms, or, simply,—Arm yourselves. Cf. CAMPBELL’S *Hohenlinden*.

“———On, ye brave,
Who rush to glory or the grave! &c.”

Also:—‘To horse!’ or Horse!’

“Horse! horse!” the Douglas cried, “and chase!”—*Marmion*,
Canto vi. St. xv.

Note that some such words as “and cried” must be supplied after ‘fear,’ in XX. l. 2.

CONSUL—The true etymology of this word is *con*, together, and the root, which appears in *selvo*, I sit, *sel-la* and *sol-ium*, a seat, *con-silium*, counsel; *exsul*, an exile, one whose abode is out of the state, *præ-sul*, president. The origin of the office is as follows:—“Upon the expulsion of the Kings, it was resolved to place the executive in the hands of two supreme Magistrates, who were originally designated *Prætores*, that is *leaders* and sometimes *Judices*; but both of these appellations were superseded at an early period by the title of *Consules*, because it was their duty to deliberate for the welfare of the State.”

Is here—Close at hand.

3—4. Is in direct narration. It may be turned into the oblique thus:—The scout said that, as Lars Porcena was there, Sir Consul must hasten.

5. ‘The low hills’—The low hills belonging to the range of the Mons Janiculus.—‘To westward’—On the right bank of the River.

On the right bank of the Tiber, a long continuous ridge extends from the bend of the river, as far as the Aventine, this is the JANICULUM. To the north west of the Janiculum is the Mons Vaticanus. The meadow between the Vatican and the Tiber was the Ager Vaticanus, and the slope between the

Janiculum and the Tiber was designated the *Regio Transiberina*, the region on the other side of the Tiber.

6. 'Fixed his eye,'—Gazed about; directed his eye.

7. 'And saw &c.'—Note the alliteration of 's.' D'Israeli remarks that Spenser makes great use of this figure. Cf.—

"His haughty helmet, horrid all with gold,
Both glorious brightness and great terror bred."—*Prince Arthur*, B.I.C. VII.

Again:— "Born by a butcher but by bishop bred,
How high his Highness holds his head."

Pope has satirized, "Apt alliterations artful aid."

A similar alliteration of 's' occurs in BYRON'S *Destruction of Sennacherib*.

"The shoen of their spjars was like stars on the sea."

8. 'Swarthy storm of dust' i.e. Vast quantities of dust raised high on the atmosphere from the ground by the march of the large army of Porsena, appeared like a storm of dust and darkened the air all around. SWARTHY—Dark of colour, black, dusky. Another form of *swart*—The word is cognate with Germ. *schwartz*, or added to Arb. *aswad*, black, blackest. Thus in ADDISON'S *Cato*:—

"Did they know Cato, our remotest kings
Would pour embattled multitudes about him;
Their *swarthy* hosts, would darken all our plains
Doubling the native horror of the war
And making death more grim."

Stanza xx is a piece of excellent word-painting. The flying and terrified scout,—the Consul standing in the midst of the senators gazing fixedly at the low hills to westward,—the foe advancing rapidly beneath clouds of dust, go to form a picture worthy of a painter's brush. The strength and general power of the verse is much increased by the pure Saxon diction employed.—BARROW'S *Edition*.

XXI. 1—2. 'Nearer fast and nearer &c;'—The dark red, whirling storm of dust approached rapidly nearer and nearer. 'Red whirlwind'—*Whirlwind*, literally is a stormy wind moving circuitously. Of the composite parts of this word *whirl* and *wind*, Mr. Wedgwood observes that the syllables *whirr*, *hurr*, *whur*, *swir*, are used to represent a humming noise, as of a wheel in rapid movement, the rising of partridges or pheasants in the air, the sharking of a dog, &c. Then from representing the sound the word is used to signify the motion by which the sound is produced; whirling, turning rapidly round. The final *l* only indicates continuance or action without altering the sense.

1—6. 'And nearer fast and—hum.'—These lines afford a beautiful illustration of sound echoing to the sense.

3—6. 'And louder &c., hum.'—The prose construction of the lines is:—The trumpet's proud war-note, the tramping, and the hum of clouds at a distance, are heard the more and still more loudly underneath that rolling cloud of dust, as Porsena's army drew near and nearer towards the city of Rome. The meaning of the lines is:—"The proud war-note of the trumpet, the tramping (of men and horses) and the hum (arising from the army) are heard with ever-increasing distinctness, issuing from beneath the over-hanging cloud of dust."

4. CLOUD—That is, of dust.

5. 'Is heard'—When the verb precedes the first of several nominatives it is correct to use it in the singular. Cf.:—Now *abideth* faith, hope, charity,

these three.—I. *Corinthians*, XIII. 13. With the text compare the following lines from *Marmion*, C. VI. St. XXV :—

“Sudden, as he spoke,
From the sharp ridges of the hill
All downward to the banks of Till,
Was wreathed in sable smoke;
Volumed and vast, and rolling far,
The cloud enveloped Scotland's war,
As down the hill they broke;
Nor martial shouts, nor minstrel tone,
Announced their march; their tread alone,
At times one warning trumpet blow,
At times a stifled hum,
Told England, from his mountain-throne
King James did rushing come.”

WAR-NOTE—Song or tune of war-music for the excitement of soldiers.

7—12. The prose construction is :—‘And now appears plainly and more plainly far to left and far to right through the gloom, the long array of bright helmets, the long array of spears, in broken gleams, of dark blue light.’ ‘Appears’—Singular, see note on ‘is heard, ante, l. 5. ‘Broken gleams’ i. e. Divided rays or shoots of light, as light divides darkness. ‘In broken gleams &c.’—Occasionally when the dust of cloud was not very thick the sun glanced on the helmets and spears of the advancing host. The adverbs *plainly*, *more plainly* and *far* qualify the verb *appears*, and the nominative of *appears* is the noun *array*. The epithet *dark-blue* is used as being the colour of the steel helmets and spears. Cf.—

“Bound for holy Palestine,
Nimble we brush the level brino
All in azure steel arrayed.”—Warton.

HELMETS—*Helms* is probably connected with A.S. *helan*, to cover, which exists in the O. E. *unhillen*, *unhelle*, &c. See MORRIS, *Specimens of Early English*, I. V. 6.

‘XXII. 1—4. ‘And plainly and more—cities shine;’—The prose cons. is :—‘And now you might plainly and more plainly see the banners of the twelve fair Etrurian cities, shine above that glimmering line of bright helmets and spears.’

2. ‘That glimmering line’—Alluding to the troopers with their helmets glancing in the sun. BANNERS—See note on the word *passim*.

4. ‘Twelve fair cities’—No list of these cities is given by the ancients. They were most probably CORTONA, ARRETUM, CLUSIUM, PERUSIA, VOLATERRA, VETULONIA, RUSSELLA, VOLSINII, TARQUINII, VALERII, VERRI and CERE more anciently called Agrylla. Each state was independent of all the others. The government was a close aristocracy, and was strictly confined to the family of Lucumonies, who united in their persons the ecclesiastical as well as the civil functions.

FAIR—A favourite word with the poets. Scott almost invariably styles the river Tweed “fair Tweed.” Cf.

“Till twelve fair counties saw the blaze on Malvern's lonely height.”
“Mac's Armada.”

6. ‘Was highest of them all,’—i. e. Waved over all the banners.

7—8. ‘The terror &c.’—i. e. The banner of Clusium was the cause of terror of the Umbri and the Gauls. In other words, the Umbri and the Gauls

dreaded the power of Clusium or its King Lars Porcena. The word *terror* in both the places is *nom. case* in apposition to 'banner.' Here the word is used in its active sense, *viz.* for cause of fear. Cf. Shakspeare: "There is no *terror*, Cassius, in your threats." Similarly, 'There is no fear of him' here 'fear' = cause of fear.

THE UMBRIAN.—The Umbrians. The Umbri were at a very early period the most powerful people in central Italy. Their territory extended across the peninsula from the Adriatic to the Tyrrhene seas. Thus they inhabited the country afterwards called Etruria; and we are expressly told that Cortona, Perugia, Clusium, and other Etruscan cities were built by the Umbrians. They were afterwards deprived of their possessions West of the Tiber by the Etruscans, and confined to the country between this river and the Adriatic.

THE GAUL.—The Gauls. They were a powerful race, occupying a great part of West Europe. The Greek and Roman writers call them by three names, which are probably only variations of one name, namely, *Celtae*, *Galatae*, and *Galli*. Their name was originally given to all the people of N. and W. Europe, who were not Iberians, and it was not till the time of Cæsar that the Romans made any distinction between the Celts and the Germans; the name of the Celts then began to be confined to the people between the Pyrenees and the Rhine. The Celts belonged to the great Indo-Germanic race, as their language proves.

'The terror of the Gaul.'—Alluding to the constant wars that went on between the Gauls and the Etrurians. The Etrurians of Clusium do not seem to have caused the Gaul much 'terror.' In subsequent times Clusium was in alliance with the Romans, by whom it was regarded as a bulwark against the Gauls. Its siege B. C. 391 led, as is well-known, to the Gauls capturing Rome itself.

XXIII. 2—4. 'Now might the burghers know, &c.'—The citizens could now more plainly distinguish each warlike Etrurian Prince by his bearing, and dress, as well as by his horse, and armorial bearings.

PORT—Bearing, mien, the mode or manner of carrying or bearing one's self. Der. Lat. *porto*, I carry. Cf. *Carriage*, used in the same sense. Goldsmith writes;—"Pride in his *port*, defiance in his eye." Other words derived from the root *porto*, are:—*Import*, *export*, *portmanteau*, *portfolio*, &c.

VEST—Der. Lat. *vestis*, a garment, akin to Goth. *vasja*, to clothe. Sans. *vas*, to put on. Literally, something put on, hence garment, an outer garment, a man's under garment. Hence to *invest*, to clothe; to *divest*, to un-clothe, opposed to each other; though a verb 'to vest' still exists in the language.

WARLIKE—Disposed for war; heroic. Syns. *Martial* refers more to war in action, its array, its attendants, &c; as *martial* music, a *martial* appearance, &c: *Warlike* describes the feeling or temper which leads to war, and the adjuncts connected with it, as a *warlike* nation &c. The two words thus approach each other very nearly, and are often interchanged."—WEBSTER.

CREST—The ornament affixed to the helmet, as a personal or hereditary device. Among the classical ancients, warriors bore insignia peculiar to themselves.

LUCUMO—See I. 1. and XXII. 4. Each city of the Etrurian confederacy had its own independent government, by a close aristocracy, whom the Romans call *Principes* (chief men), and who alone had any voice in the councils of the nation. If the mass of the free citizens had any municipal power, it was extremely limited. The rural population, consisting probably of the conquered Pelasgian and Umbrian races, were in a state of serfdom, like the Spartan helots, and, like them, served in war under their masters. The ruling

family, or caste, in each city, was that of the Lucumones (a title, which in Etruscan appears to have been *Lauchmé*, frequently mistaken by the Romans for a proper name), who formed a sort of patriarchal priesthood, with a chieftain or king, elected from their number, sometimes for life, but allowed only a very limited power by his peers. The word *Lucumo* is Etrurian, and here signifies *prince* or *chief*.

5. CILNIUS—The Cilnii, a powerful family in the Etruscan town of Arretium, were driven out of their native town in B.C. 301, but were restored by the Romans. The Cilnii were nobles or Lucumones in their state, and some of them in ancient times may have held even the kingly dignity (*Comp. Hor. Carm. I, I*). The name has been rendered chiefly memorable by C. Cilnius Mæcenas.

FLEET—Swift of pace. *Fleeting* another adj., not a participle in meaning. Cf. *Flitting*. The verb to fleet is usually active, e. g. 'To fleet the time away.' SHAKES.

6. ROAN—Sc. Horse. Cf. Scott's *Lady of the Lake* :—

"Woe worth the chase, woe worth the day
That costs thy life, my gallant grey.

The word is derived from Fr. *Rouan*, It. *Roano*, and is strictly speaking a colour something between yellow and grey. Roan, is a horse of a bay, sorrel or black colour, with gray or white spots, interspersed very thick. Vide FARMER'S *Dicty*.

7. 'Of the four-four shield'—To whom belonged a shield made of four different layers of brass and hides. See *Æn. X. 783*.

8. 'Girt with the brand &c.' i. e. Wearing a sword which no one else could use. Compare *Lady of the Lake*, St. XXVIII :—

The wondering stranger round him gazed,
And next the fallen weapon raised :—
Few were the arms whose sinewy strength
Sufficed to stretch it forth at length.
And as the brand he poised and sway'd
'I never knew but one,' he said
'Whose stalwart arm might brook to wield
A blade like this in battle-field.'
She sigh'd, then smiled and took the word :
'You see the guardian champion's sword ;'
As light it trembles in his hand,
As in my grasp a hazel wand ;
My sire's tall form might grace the part
Of Ferragus, or Ascabart ;
But in the absent giant's hold
Are women now, and menials old."

Many famous swords have had names given them ; Charlemagne's was called *Joyeuse*, Roland's *Durindana*, Cliver's *Alta Clara*, St. George's *Ascalon* and King Arthur's *Excalibur*.

GIRT—Connected with *girdle* (both as a noun and verb). Cf. *Girth*.

"We here create thee the first duke of Suffolk,
And girt thee with the sword."—SHAKES.

BRAND.—The use of this word to signify a sword is said to be due to the resemblance which a waving flashing blade bears to a kindled torch. The sword of the Cid is called in Spanish *tiso*, fr. Lat. *Yitio*, a firebrand ; and Milton,

in the only passage in which he uses the word as a synonym for sword (*Par. Lost*, XII, 643) says—

“Paradise, so late their happy seat,
Waxed over by that flaming brand.”

The description of King Arthur's sword—

‘So flashed and fell the brand Excalibur,’

in Tennyson's *Morte d'Arthur*, v. 136, may also be compared. *Brand* in the sense of a mark made by fire, or of a burning fragment of wood, and in the phrase *brand-new*, may be connected with the A.S. *brinnan*, *brynan*; E. *burn*. But we find in E. Prov. *brandon*, a wisp of straw; Fr. *brandon*, a bush, stake; *brin*, a sprig, wisp; It. *brano*, a bit; *brandone*, a large bit, a brand, and similar forms with similar meanings in other dialects none of them having any apparent connexion with the notion of burning. Again, there is the E. deriv. *brandish*; Fr. *brandir*, to stake; It. *brandire*, differing apparently from both the above groups. And it is probably to some relationship with those last words that we should assign the E. *brand*, a sword, with the Fr. *bran*, It. *brando* which bear similar significations.

WIELD—Der. A.S. *wealdan*, to rule or govern, akin to Lat. *valeo*, to be strong.—*Manago* or *use* easily.

9. TOLUMNIUS—Lar (king) of the Veientes, to whom Fidenæ revolted in B.C. 438, and at whose instigation the inhabitants of Fidenæ slew the four Roman ambassadors, who had been sent to Fidenæ to inquire into the reasons of their recent conduct.

WITH—Wearing. ‘With the belt of gold’—King Tolumnius was seen in Porsena's army dressed with a golden girdle round his waist. GOLD—This word is of the same family of words as *guld*, *guilt*, *gild*, *wer-gild*. ‘Of gold’—an adj. ph.=Golden.

10. DARK VERBENNA—So called most probably from the colour of his armour or dress.

11. REEDY—Abounding with reeds—Der. Sax. *hrod*, root Sans. *ru*, to sound, as from being shaken with the wind. THRASYMENE—Lake Trāsimēnus, sometimes, but not correctly, written Thrasymentus, a lake in Etruria, between Clusium and Perugia, memorable for the victory gained by Hannibal over the Romans under Flaminius, B.C. 217.

Byron, in the Fourth Canto of *Childe Harold's Pilgrimage* after alluding to the battle and the earthquake which happened while it was going on, continues,

“Far other scene is Thrasimeno now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en
A little pill of scanty stream and bed
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters red.”

XXIV. 1. ‘Fast by’—Close to; near. The adv. *fast* modifies the verb ‘sat,’ l. 4. ‘Royal standard’—Regal ensign or flag—used in war. ROYAL—Observe the adjective may be compared to the genitive case of substantive, *royal*=king's. Compare such pairs of words as *royal* and *regal*, *chivalry* and *cavalry* coming from the same source in the English language. STANDARD—Der.

Lat. *sto*, I stand, Sanskr. (१११३) to be. Wedgwood remarks:—"Two words from different derivations seem to be confounded. The *standard* was a lofty pole or mast, either borne in a car or fixed in the ground, marking the head quarters of an army, and commonly bearing a flag on which were displayed of the insignia of the authorities to which it belonged. Hence the word is explained by Latin *extendere*. It *scendere*, to spread abroad, display. On the other hand the term frequently occurs in the histories of the Crusades, designating especially the ensigns of the Saracens, which consisted solely of a stander or upright without a flag. Ger. *ständer*, an upright in building. In this sense *E. standard* is a fruit-tree that stands of itself in opposition to one that is supported against a wall. As the standard is the object to which the army looks for direction, the term is metaphorically applied to any fixed mark to which certain actions or constructions are to be made to conform, the *standard* of morals; standard of weights and measures."

2. 'O'erlooking all the war,'—i. e. Surveying all the troops drawn out in battle array, from his seat on the high car. WAR—Used poetically for forces, array. Cf. Milton's P. L. XII. 213:—

"O'er the embattled ranks the waves return,
And overwhelm their war."

So *battle* is used by Shakespeare, probably for *battalion*.

Cf. I. Samuel, XVII. 2.—"Set the *battle* in array."

4. CAR—Lat. *carrus*, Fr. *char*. In all probability from the creaking of wheels.—A chariot of war. Cf. *Cart*, *carry*, &c.

5. 'By the right wheel'—i. e., on the right side of his chariot.

MAMILIUS—This Latin prince, the dictator of Tusculum, was the last champion of the Tarquins' cause. He led out the confederacy of the "Thirty cities" to a new war with Rome, and perished in the great battle won by the dictator Aulus Postumius Albus at the Lake Regillus (See note on St. XXX. l. 5.) with the aid of the Dioscuri (Castor and Pollux), who rode at the dictator's right hand on their white horses, and appeared the same evening at Rome to announce the victory. The gigantic print of a horse's hoof was shown in the rock on the margin of the lake, and the festival of the Twin sons of Jove was kept on the anniversary of the battle, the Ides of Quinctilis (July 15, B.C. 498 or 496.).

7.-8. 'And by the left false Sextus, &c—shame.'—i. e., the dishonest Sextus Tarquinius, who most treacherously and shamefully violated the chastity of Lucretia, the wife of Collatinus, and thereby caused the consequent expulsion of the Tarquins rode on the left of Porcena's ivory car. 'The deed of shame'—i. e., the shameful act, the defilement of Lucrece. See further notes touching on these points in the note on FALSE SEXTUS. Compare—The speech of Icilius in the *Lay of Virginia*:—

"Now by your children's cradles, now by your father's graves;
Be men to-day, Quirites, or be for ever slaves!
For this did Servius give us law? For this did Lucrece bleed?
For this was the great vengeance wrought on Tarquin's evil seed?"

And Stanza xii of *The Battle of Lake Regillus*:—

"Lavinium and Laurentum had on the left their post,
With all the banners of the marsh and banners of the coast.
Their leader was false Sextus, that wrought the deed of shame:
With restless pace and haggard face to his last field he came.
Men said he saw strange visions; which none beside might see;
And that strange sounds were in his ears which none might hear but he.

A woman fair and stately, pale as are the dead,
 Oft through the watches of the night sat spinning by his bed.
 And as she plied the distaff, in a sweet voice and low,
 She sang of great old houses, and fights fought long ago.
 So spun she, and so sang she, until the east was grey,
 Then pointed to her bleeding breast and shrieked and fled away."

Shakespeare has written a long poem on *Lucrece* and her piteous fate.

WROUGHT—See notes on the word in *Table Talk*, *Us.*, 22, 157, 575.

XXV. 1—4. ANALYSIS:—

SUBJECT.	PREDICATE.	COMPLETION.
	—/—	
(But when) the face of Sextus	Was seen.	Among the foes a yell, that rent the firmament from all the town arose.

2. 'Was seen'—*i.e.* By the Romans.

3—4. 'A yell that rent—arose.'—When the people saw the face of Tarquin in the midst of their enemy, they rent the welkin with ejaculations of hate and loud imprecations of curses. So great were the abhorrence and disgust with which they regarded Tarquin.

'A yell that rent &c.'—A hyperbolical expression. Compare a similar instance of hyperbole in Byron's description of 'Shipwreck' in *Don Juan*.

"One universal shriek there rush'd,
 Louder than the loud ocean, like a crash . .
 Of echoing thunder."

'That rent the firmament'—*i.e.*, the outcry was so loud that it might be figuratively said to have torn the sky or firmament. YELL—Der. Sax. *gyllan*, *giellan*, to shriek. A loud hideous out-cry. FIRMAMENT—Der. L. *firmamentum*, fr. *firmus*, strong. Literally that which renders firm, strengthens or fortifies; a prop; a stay; hence the sky seemingly fixed above the earth; the solid vault or conclave of the heavens, in which the stars appear to be fixed.

5—6. 'On the house-tops—hissed,'—The prose. order is:—There was no woman on the house-tops, but she spat and hissed towards him. The meaning is:—All the women on the house-tops spat in disgust towards Sextus and hissed. 'No woman but'—No woman that did not. HOUSE-TOPS—The roofs of houses. SPAT—The obs. aorist form of the verb 'to spit,' A.S. *spittan*. Spot is the matter spitton, spate, or spitted; and spout is the place whence it was spitten.—HORNE TOOKE'S *Div. of Parley*.

HISSED—Expressed contempt by hissing. An Onomatopoeic word. To hiss at a person is a sign of contempt and disapproval either of his acts or words.

7—8. 'No child but screamed &c.—fist.'—*i.e.* Every child called down curses upon him and bent and swelled its little fist in indignation. So deep and wide was the prejudice against Tarquin.

SCREAMED—To scream is to cry out from pain or fear. Der. A.S. *hryman*, Lat. *clamo*, I cry out.—WEDGWOOD. CURSES—Der. Saxon *cursan* or *cursian*, to curse—and the verb to curse originally and primarily signifies to vex, to

torment.—CHALK. O. E. *corsian*, is to execrate with the sign of the cross, as Fr. *sacer*, is used in the sense both of consecrating and execrating—WEDGWOOD. See further notes on the adj. *curst* in *Table Talk*, l. 728.

XXVI. 2. 'The Consul's speech was low,'—The consul spoke with a depression in his voice, and thus, because he was dejected in spirit.

3. DARKLY—Gloomily—With clouded brow. 'At the wall'—The city wall built by Servius. He distrusted its power to keep out the enemy, hence his unhappy, gloomy look.

5.—8. This is in direct narration. It may be turned into the oblique thus:—The Consul said that before the bridge went down, the van of the enemy would have been upon them; and supposing (if) they (the enemy) might once win the bridge, what hope there would be to save the town. Mr. Barrow thus explains these lines:—"Before we have time 'o' cut away the piles of the Bridge, as I proposed just now (XIX. 5), the vanguard of the enemy will have come up, and if they succeed in getting possession of the Bridge, there is little or no hope of our being able to prevent their capturing the city.'"

VAN—Der. Fr. *avant*, which is a formation from Lat. *ab ante*, which gives us the tragic *avant! van, advantage, advance*. The *d* of the latter two seems to have originated in a false notion of their derivation in part from Lat. *ad*.—Here the front of an army. Another form of *vanguard*.—SMITH.

6. 'Before the bridge goes down,'—That is, ere the bridge is broken off.

7. WIN—i. e. Make themselves master of.

8. The noun *hope* is to be parsed by supplying the omissions '*is there,*' after it.

HORATIUS OFFERS TO DEFEND THE BRIDGE.

Nothing can be simpler than the soul-stirring stanzas in which Horatius offers to defend the pass till they hew down the bridge, and Spurius Lartius and Herminius step forth to join him, with a few sufficient words.—WILSON'S *Works* vol. iii. *Essays—Critical and Imaginative*.

XXVII. 1. HORATIUS—See note on I. 1.

2. 'The Captain of the Gate:'—The person whose duty it was to guard the 'River-gate.'

"It is most probable that the gate alluded to was the *Porta Trigemina*. The true 'River-gate' was the *Porta Flumentana* in the N. W. angle of the wall of Servius. It led to the River and the Campus Martius, but was much farther away from the Bridge than the *Porta Trigemina*—See note on XIX. 2. As the River appears to have been running swiftly (see Stanza LVI.) it would hardly have been possible for Horatius to have swum up against the stream as far as *Porta Flumentana*."

3—8. Mr. Bartlett says, these lines are familiar quotations.

3. 'To every man &c.'—Compare the lines in Hector's speech, Homer's *Iliad*, Bk. VI. l. 628:—

"Fix'd is the term to all the race of earth,
And such the hard condition of our birth;
No force can then resist, no flight can save;
All sink alike, the fearful and the brave."

5. 'How can man &c.'—The implied answer is, 'In no way.'

6. 'Facing fearful odds,'—That is by setting himself against an awfully unequal number.

XXVII. 5—8. & XXVIII. 1—8. 'And how can man die—deed of shame?'—*i. e.* Bravo Horatius said—; Since every man on earth must die soon or late, no death is more desirable or preferable than that which a man meets by fighting against a vast number of enemies in defiance of their great superiority in numbers, for paying respect to the ashes; or in other words for preserving the memories of his noble forefathers deceased, for saving the sanctity of the temples of his gods, and for protecting the honour of his dear mother who fondly moved him up and down in her arms in his infancy and lulled him to sleep, of his dear wife who roars up his infant child with the milk of her breast, and of the vestal virgins who offer and preserve the sacred fire at the altars of gods and goddesses, from being profaned by perfidious Sextus who most shamefully violated the chastity of Lucretia.

The simple substance of these lines is:—Every man must die sooner or later and no one can ever die more gloriously than in fighting against overwhelming numbers to save his country, his religion, and his family from such a villain as *falso-Sextus*. There is indeed much artistic skill in this speech of Horatius. The manner in which Horatius is here made to appeal to the sympathy of his audience, is very apposite.

Stanzas XXVII and XXVIII are in some sort a paraphrase of one of Horace's line which is rendered into English thus:—'It is sweet and meritorious to die for one's country;' and of the English Volunteer motto, which when translated into English, 'For God and for our country.'

XXVIII. 2. DANDLER—Fondled. Literally, tossed. Wedgwood remarks the word *dandle* is a nasalised form of *dabble*, which with many allies signifies movement to and fro. English *didler*, *dodder*, to shake; Scotch *diddle*, to shake or jog; *diddle-daddle*, trifling activity; Fr. *dodiner*, to rock, shake; *dandlner*, to sway the body to and fro; *dodeliner*, to rock or jog up and down, to dandle; *dondeliner*, to wag the head; It. *dondolare*, to dandle a child; *dondola*, a toy, a child's playing baby. To *dandle* signifies in the first instance to toss or rock an infant, thence to toy, play, trifle. Ger. *tändeln*, to trifle, toy, loiter. In like manner may be explained the E. *dandy*, applied to what is made a toy of, used for play and not for working-day life, finely dressed, ornamental, showy. A *dandy* is probably first a doll, then a finely-dressed person.

3. NURSES—This is a contraction of the old word *nourice*, Fr. *nourrice*, Lat. *nutrio*, I nourish. From the Greek *neuteros* has been derived *neuterion*, in the sense of bringing up the young, which would give us *neuterion*; from its contracted future, *neuterin*, we get by an easy transition the Latin *nutrio*. But the Greek verb is never, I believe, used with this signification, its strict meaning being to *innurate*. The Roman goddess Fortuna figured in ancient Italian mythology as *Nursia*. Does there exist any etymological sympathy between this fostering deity of classic times and our modern good old 'nurse'? A Correspondent of the *Notes and Queries*. See notes on the word in *Table Talk*, l. 69.

5. 'The holy maidens &c.,' *i. e.*, the Vestal Virgins.

[The *Vestales* were the virgin priestesses of Vesta, instituted, we are told by Numa. Two were originally chosen from the Romans, two from the Titios and subsequently, two from the Luceres, making up the number of six.

VESTA seems to have been a Pelasgic goddess. She was worshipped as the protectress of the domestic hearth; and the ever-blazing altar of her circular temple beside the Forum, was looked upon as the *hearth* of the whole Roman people. In the sanctuary were preserved certain holy objects, upon

which the safety of the city was supposed to depend; the chief among these was the Palladium, the image of Pallus, which fell from heaven when Ilus was founding Ilium. The temple, the hearth, and the virgin priestesses of Vesta were held in special honour by the Romans.]

Compare "Battle of Lake Regillus," St. XXXV:—

"Rome to the charge!" cried Aulus,
 "The foe begins to yield!
 Charge for the hearth of Vesta!
 Charge for the golden shield!"

BABY—See notes off the word in *Table Talk*, l. 120.

6. 'The eternal flame'—The fire of Vesta, which was kept continuously lighted by a certain number of virgins, who had dedicated themselves to her service.

XXIX. 2. "With all the speed ^{ye} may;"—As fast as you can. The use of *may* here and in XXIII. 8 is peculiar. Earle says:—"We use it in its old sense of *to be able* in certain positions as, 'It *may* be avoided.' But, curious to note, we change the verb for the negation of this proposition, and say, 'No, it can not.' None but the book-learned would understand, 'No, it *may* not.'" p. 206.

3—4. 'I, with two more, &c.'—If two other brave men will aid me, I will go to the farther end of the Bridge and keep the enemy back until you have cut away all the supports. The bridge is so narrow that three resolute men may easily hold it for a time against a host.

4. 'Will hold the foe in play'—That is, keep the enemy in constant motion; in a state of agitation. The word *play* has the same signification in the following quotation from Dryden:—

'Many have been saved, and many may
 Who never heard the question brought in play.'

5. STRAIT—In the sense of *narrow*. See further notes on the word *straight*, ante XIX. 5.

7. EITHER—By poetical licence for *each*. *Either* is not very accurately used here; the *ther* is properly *dual*. But this careless use of *either* is not so unfrequent: thus Bacon *apud* Johnson:—"Henry the VIII., Francis I., and Charles V., were so provident as scarce a palm of ground could be gotten by *either* of the three but that the other two would set the balance of Europe upright again," &c. Compare also Goldsmith's *Traveller*, l. 90. So wither, &c. So neither in the Authorized Version of Rom. VIII. 38, &c.—HALES.

8. 'Keep,' is to be parsed as 'who will keep' in the interrogative form.

XXX. 1. SPURIUS LARTIUS—The *Lartian House*, or *Family*, was distinguished at the beginning of the Republic through two of its members, T. Lartius, the first dictator, and Sp. Lartius, the companion of Horatius on the wooden bridge. The name soon after disappears entirely from the annals. The Lartii were of Etruscan origin, as is clearly shown by their name which comes from the Etruscan word *Lar* or *Lars*.

2. A RÆMNIAN—"Some suppose," says Smith, (*History of the World*, vol. ii, p. 170) "the name Ramnes and also those of the Titenses and Luceres to be Etruscan; others, Oscan. Few doubt that these three names represent villages, or communities of some sort, which had grown up on the hills afterwards included in the site of Rome. All are agreed that the *Ramnes* were of the Latin stock, and the *Titenses* of the Sabine; but there is a great division of opinion as to whether the *Luceres* were Etruscans or Latins. At all events,

they held a far less important place than the other two in the first consolidation of the Roman state."

'A Ramnian proud was he'—That is, he was one of the nobles, belonging to the century Ramnus, or Rhampus, instituted by Romulus. It is here necessary to observe, that, after the Roman people were divided into three tribes, the said monarch had elected out of each 100 young men of the best and noblest families, with which he formed three companies of horse. One of the century so chosen, was called Ramnes, another Tatian, and the third Luceres. Niebuhr supposed that each of the three defenders of the bridge was respectively the representative of the said three centuries. Our poet, adopting the supposition, calls Spurius Lartius, 'a Ramnian proud,' and Herminius as 'of Titian blood.'

3. Lo,—An old interjection formerly written LA!—In modern times La! has taken the literary form of Lo! with the meaning of Behold! as if it were connected with look, with which however it has, etymologically, no connection. It is used here with a certain ceremonious force.

4. KEEP—Guard; defend.

5. HERMINIUS—The *Herminia Gens* was a very ancient patrician house at Rome. It appears in the first Etruscan war with the Republic B. C. 506, and vanishes from history in 448. T. Herminius was one of the 'Three' heroes who kept the Sublician Bridge along with Horatius Cocles against the whole force of Porsena.

It is hoped that the death of Herminius described in the 'Battle of Lake Regillus' would repay an attentive reader, but the passages are too long for insertion in this place.

7. ABIDE—Craink remarks:—"Another form of the verb 'to abide' is to *aby*; as in *A Midsummer Night's Dream*, III. 2.

"If thou dost intend
Never so little shew of love to her,
Thou shalt *aby* it."

"It may be questioned whether *abide* in this sense has any connexion with the common word. To *aby* has been supposed by some to be the same with *buy*." Mr. Wedgwood observes:—"Goth. *beidan*, to expect; A. S. *bidan*, *abidan*, to expect, wait, bide. We have seen under *Abash* that the involuntary opening of the mouth under the influence of astonishment was represented by the syllable *ba*, from whence in the Romance dialects are formed two series of verbs, one with and one without the addition of a terminal 'd' to the radical syllable. Thus we have It. *badare*, to gape. Without the terminal 'd' we have *buer*, *baier*, *béer*, with the frequentative *bailler*, to open the mouth. Both forms of the verb are then figuratively applied to signify affections characterized by involuntary opening of the mouth, intent observation, or absorption in an object, watching, listening, expecting, waiting, endurance, delay, suffering. The effacement of the *d* in E. *abie*, compared with *abide*, is precisely analogous to that in Fr. *béer*, *baier* compared with It. *badare*, *abadare*. It is hardly possible to doubt the identity of E. *abie*, to remain, or endure, with the verb of *abeyance*, expectation, suspense, which is certainly related to It. *badare*, as E. *abie* to Goth. *beidan*, A. S. *bidan*. (2.) Fundamentally distinct from the above sense of the verb 'to abide' is the verb *abie*, properly *abuy*, from A. S. *abiegan*, to redeem, to pay the penalty; and the simple *buy*, or *bie* was often used in the same sense. To *buy it dear*, seems to have been used a sort of proverbial expression for suffering loss, without special reference to the notion of retribution. The connexion between the ideas of remaining or continuance in time

and continuance under suffering or pain is apparent from the use of the word *endurance* in both applications.* In this way both *abide* and its degraded form *abie* come to signify suffer. Thus *abie* for *abuy* and *abie* from *abide* are in certain cases confounded together, and the confusion sometimes extends to the use of *abide* in the sense of *abuying* or paying the penalty.

XXXI. 1. QUOTH—A. S. *cwæthan*, to say. This word is not used in prose. Latham observes that the verb *quoth* is truly defective. It is found in only one tense, one number, and one person. It is the third person singular of the preterite tense. It has the further peculiarity of preceding its pronoun. Instead of saying *he quoth*, we say *quoth he*. In Anglo Saxon, however, it was not defective. It was found in other tenses, in the other number, and in other moods. In the Scandinavian it is current in all its forms. There, however, it means, not to *speak* but, to *sing*.

2. 'As—so'—If the words 'so let it be' were to precede the words 'as thou sayest,' 'so' would have to be omitted, which is the construction of the passage. The meaning of the line, therefore, would be "Let the action be as you represent;" i.e., let your word be translated into action; let what you say come to pass. Here *as*=no other wise than.

Note:—*As* and *so* are generally used in formal comparisons or similes.

3. STRAIGHT—*As* in xix, l. 6 *ante*, and see notes thereon.

4. DAUNTLESS—*Undaunted* signifies unimpressed or unmoved at the time of danger; the *undaunted* man keeps his countenance in the season of trial, in the midst of the most terrifying and overwhelming circumstances. *Dauntless* signifies incapable of being daunted. The former denotes that the man is not daunted or terrified by the appalling danger—the latter in the negative sense.

3—4. The prose construction of the lines is:—'The dauntless Three went forth straight against that great array of Porsona's army.' In other words, the three brave heroes viz., Horatius, Lars, and Herminius went forth immediately against the large army of Porsona.

5—8. "The Romans," says the supposed composer of the ballad, "were very patriotic in ancient days for they freely risked their lives and fortunes and sacrificed their sons and wives for the good of the state."

7. 'Nor son'—Cf.:—*Lay of Virginia*:—

"For this did those false sons make red the axes of their sire."

The allusion is to Junius Brutus having put to death his two sons for conspiring to restore the Tarquins.

'Nor wife'—Probably in allusion to the story of Lucretia.

'Nor life'—This contains an allusion to the story of the Horatii and Curiatii as well as a direct reference to the way in which 'The Three' were ready to sacrifice their lives for the preservation of the city.

The Curiatii were a celebrated Alban family. Three brothers of this family fought with three Roman brothers, the Horatii, and were conquered by the latter. In consequence of their defeat, Alba became subject to Rome.

8. 'Bravo days of old'—Good old times. This use of *bravo* is an instance of the figure called CATACHRESIS, that is, "the abuse of words, by which they are wrested from their proper meaning—as, a beautiful voice, a sweet sound." HILEY, para. 583. Formerly its ordinary meaning was, finely dressed, showy.

XXXII. 1—4. The poet in these and the following lines, as hinted by the author in the foregoing preface, expresses his disgust for the disputes

of faction and shows his love of the good old times when party-feeling had no existence and when there was no antagonism between the rich and the poor.

1. *PARTY*—Lat. *partior* Fr. *partir*, to devise, share; *parti*, the part one takes or the side one embraces.—A number of persons confederated by similarity of opinions and designs, in opposition to others in the community. It differs from *faction* in implying a less dishonourable association or more justifiable designs. But here the distinction has not been observed, and the words have been synonymously used.

2. *STATE*—The whole body of a people united under one government. See further notes on the word in the '*Es. on Crit.*,' 1. 411.

5. 'Fairly portioned'—i.e., impartially or justly divided among the people.

5—6. Then the public lands were divided without partiality, and the spoils were put up to sale without fraud or shift. This is an allusion to the proceedings of Camillus after the capture of Veii. He vowed a tenth part of the spoil inclusive of the captured lands to Parthian Apollo; and his so consecrating the plunder is said to have excited the populace against him. Our poet supposed the author of this Law to have been a plebeian for his sharing in the discontent with which the people regarded Camillus.

XXXIII. 1. *Now*—At the time the Law is supposed to be written. See the Preface.

1—2. 'Now Roman is—foe,' i.e. But in later times, when Patricians and Plebeians began to quarrel with each other for their respective rights and privileges, the Romans began to hate each other more than an enemy.

3. 'Beard the high'—That is, set the patricians at defiance; oppose them openly; in other words, the Tribunes are somewhat bold and insolent in their manner towards the Patricians. In the language of the ancient romances, to beard was to cut off a man's beard—a punishment commonly inflicted upon prisoners, and a deadly insult. Cf. SHAKESPEARE, First Part of Henry VI., Act I, Sc. III. :—

"Winchester. Do what thou dar'st. I beard thee to thy face!
Gloucester. What! am I dared, and beard to my face?"

Also: Scott's *Marmion*, Canto VI. St. XIV. :—

Fierce he broke forth—"and dar'est thou then
To beard the lion in his den,
The Douglas in his hall."

Beard literally means to take or pluck by the beard in contempt or anger. In the text it is used figuratively.

4. 'Grind the low'—i.e., Treat them harshly, oppress the poor by severe exactions.

5—8. While we cherish factions warmly, our interest in the state becomes of course alienated when our affection for the state is lost, we do not feel inclined to offer resistance to, or make war on those who do it harm, therefore we grow cold in battle.

'*Was hot*'—Grow or become furious. *Hot* and *cold* are metaphorically opposed to each other. *COLD*—Indifferent. *FACTION*—[In Ancient History this was an appellation given to the different troops or companies of combatants in the games of the *circus*. Of these factions there were four,—the green, blue, red and white; to which two others were said to have been added by the emperor Domitian,—the purple and the yellow. In the time of Justinian

40,000 persons were killed in a contest between two of these factions; so that they were at last suppressed by universal consent. The term *faction* has been applied since this event, in a more general sense, to any party in a state which attempts without adequate motives, to disturb the public repose, or to assail the measures of Government with uncompromising opposition.] It is now an invidious term.

7. WHEREFORE—For which reason. THEREFORE is the proper illative conjunction to use in such a sentence. 'Fight not as they fought &c.'—Do not fight with the same unselfish devotion, as they did in days of old.

XXXIV. 1—2. 'Were tightening—backs,' i. e., tightly putting on their armours or military accoutrements on their persons.

HARNESS—Armour; panoply: the whole accoutrements of a knight or horseman as a casque, cuirass, helmet, girdle, sword, buckler, &c.

Thus Spenser:—

'A goodly knight all dressed in harness meet,
That from his head no place appeared to his feet.'

Cf. Also Macbeth; V. 5.—

'Blow wind! come wrack
At least we'll die with harness on our back.'

Johnson considers this word as somewhat antiquated.

3. 'The foremost man'—Cf. L. 1. The first man of them all, or the most willing man. FOREMOST—Angus remarks:—"Superlatives have two forms one in 'ema' another in 'est.' The former is akin to Sanskr., and is found only in words like 'fore-m-ost, hind-m-ost' 'mid-m-ost' &c. The latter was in A. S. 'est' for adjectives, and 'ost' for adverbs. So that the word 'foremost' is a double superlative.

5. 'Fathers mixed with &c.'—Patricians and plebeians mixed together, i. e., without any distinction of rank, were hewing down the bridge.

6. HATCHET—A dimin. term.—A small axe with a short handle to be used with one hand. CROW=Crow-bar. The 'bar' and the 'crow' or 'crow-bar' do not differ much either in their shape or the uses to which they are put. A 'bar' is a long piece of wood or iron.—A *crow-bar* is an iron bar or lever, sharpened at one end, used as a lever for raising heavy bodies, drawing spikes, &c.

SMITE—From the verb to *smite* whence the substantive *smith*, one who smiteth—Sax. *smittan*, to strike—Struck upon, drove the axe against.

8. LOOSED—Neither Ogilvie nor Webster tells of the two forms 'to loose' and 'to loosen' which is the original? I should think that 'loosen' is the derivative form.—Freed from fastening; unbound.

XXXV. 1—5. The Tuscan army with their arms throwing back the beams of light, looked like a vast sea of gold and they came in rows one behind another, like waves succeeding waves.

1. MEANWHILE—During the time that these preparations for the defence and final destruction of the Bridge were going on. 'TUSCAN'—Etrurian.

2. 'Right glorious to behold,'—i. e. Very grand or magnificent to the sight. RIGHT—Very. Cf. MACAULAY'S *Lry* l. 25:—

"Right graciously he smiled on us."

'Glorious to behold,'—"Common grammars tell you that such phrases as *easy to describe, glorious to behold*, should be written passively, *easy to be described, &c.*, but the active form is the more idiomatic,

"And the more peculiar to the spirit of the Teutonic basis of the English language. Chiefly after the verbs *to hear*, *to see*, *to sight*, (in old English=*to order*), and after adjectives followed by *to* with the infinitive mood, the active form conveys a passive sense. Example from Anglo-Saxon:—*he hyrde ic ceol gegyrvan* ('*he*=not; *hyrde ic*=heard I; *ceol*=keel, ship; *gegyrvan*, infinitive mood=make, build,) i.e., 'I did not hear the ship was being built.' If the infinitive mood preceded by *to* depends upon an active form *to* be right, even where a passive meaning is required, the infinitive with *to* being only the dative of an abstract noun. Likewise, in French and German, good writers use in such cases the active and not the passive form, i.e., in French, *cette pomme est bonne à manger*; i.e., 'this apple is good to eat.' In Sanscrit there exists no passive infinitive at all. The infinitive forms in turn convey an active as well as a passive sense."—Haug.—HOWARD'S *E. Gram.*

3. FLASHING.—Participial to *army*. 'Flashing back and light'—i.e. Striking back the light of noonday with a sudden out-burst of superior blaze.

4. 'Rank behind 'rank,'—i.e. One line of the army following another. The first *rank* is a nom. absolute to the participle *coming* or *following* und. NOONDAY—Compounded of *noon* and *day*.—'The fifth division of the ecclesiastical day was called *none* (fr. Lat. *nona*, the ninth hour after six in the morning). *Noon* should then mean three O'clock P. M.; but for some imperfectly ascertained reason it was transferred to mid-day.'—SMITH'S *Sp. of E. Littr.* The figure used in these lines is Simile or Comparison.

6—7. The simultaneous flourish of two hundred trumpets exhibited a sort of gladness which is peculiar only to war. SOUNDED—Mr. Craik remarks;—"Like the word *hind*, meaning a she stag, formed from the original English **hinde*; our other *hind*, a peasant was originally *hine* and *hina*, and has taken the *d* only for the sake of a fuller or firmer enunciation. It may be noted, however, that although there is a natural tendency in certain syllables to seek this addition of breadth or strength, it is most apt to operate when it is aided, as here by the existence of some other word or form to which the *d* properly belongs. Thus *sonn* (from *sonner*, and *sono*) has probably been the more easily converted into from having become confounded in the popular ear and understanding with the adj. *sound* and the verb *to sound*, meaning to search. PEAL—Akin to *bell*, for which see Ogilvie. Literally, a loud sound; usually, succession of loud sounds, as of bells, thunder, &c.

8. 'With measured tread,'—Marching steadily along, i.e., with steps steady and uniform as those of soldiers while marching in harmony with the war-music; hence *measured tread*.

9. ADVANCED.—See notes in the 'Essay on Criticism,' l. 223.

10. 'The bridge's head' i.e. Towards the fore-part or one end of the Subtican or wooden bridge.

XXXVI. 3—4. The legion of Porcena raised a great shout of laughter, because it seemed ridiculous to them for three men to try to stop the advance of such a host.

5—6. And three Lucumoos (chiefs) rode out rapidly from among the ranks of the Tuscans to the place, where the three Romans stood calmly facing the enemy. SPRANG—The double forms *sprang*, *sprung*; *sang*, *sung*; *drank*, *drunk*; &c., originated perhaps in the fact that the old English in inflecting such preterites employed *a* in the first and third person singular and *u* in all the other parts. The tendency at present is to use the *u* form for the participle and the *a* form for the preterite.

8. *Lifted high*—Raised aloft.

FLEW—Rushed up to Bridge's head in order to slay its defenders.

9. 'To win'—To gain by conquest. NARROW.—A.S. *nearew*, connected with *near*. Cf. *Bear, barrow*.

"THE FATE OF THE FIRST THREE WHO ADVANCE AGAINST THE HEROES OF ROME."—CHAMBERS.

XXXVII. 1—5. Annus, Seius, and Picus—Nominatives in apposition to *chiefs*.

'Three chiefs' that is to say Annus, Seius and Picus. They were not Lucumoes of any importance as history makes no mention of them. Macrillay probably adopted the names from Virgil or some other Poet.

TIFERNUM—A name common to three towns of Italy. One of them is called Metaurese, near Metaurus Umbria situated in the Apennines near the sources of the Tiber; the other Tifernum *alias* Tifernum, and the third Samniticum, the country of the Sabines. 'The Hill of Vines'—The country around Tifernum was celebrated for its vines. ILVA or ILUA—The modern Elba. The Greek name for this Island was *Æthalia*. It was situated in Tuscan sea opposite Populonia and was celebrated for its iron-mines. The people are called *liates*. Of Ilva, Virgil says that it is 'rich in exhaustless iron-mines.' SLAVES—See note on *Table-Talk*, l. 28. 'Sicken in Ilva's mines'—*Sicken* is to grow sick; to fall into disease; thus Shakespeare:—

'I know the more one *sickens* the worse he is:—

Cf. also, GOLDSMITH'S *Deserted Vill.*, l. 262:—

"The toiling pleasure *sickens* into pain."

6. VASSAL, *i. e.* Bound to serve him in times of peace, as well as when engaged in war. *Varlets, vassal, varlet*, are all radically the same; their common origin being W. *gwās*, a young man, a servant. This in L. L. became *vasallus*, the oldest form of which was, *vassus*—SMITH.

7. His Umbrain powers, *i. e.* His army or forces which consisted of the Umbrians. For *powers* in this sense, Cf. MILTON'S *Par. Lost*:—

"Hear, all ye angels, progeny of light,

Thrones, dominations, principedoms, virtues, powers;—"

8. CRAG—A steep, rugged rock; a rough broken rock or point of a rock. Cf. *Crack*. GIRT—Surrounded, encircled.

9. 'The fortress &c.'—Cf. IV. l. 2. NEQUINUM—A small but strongly fortified town in Umbria situated on the river Nar. NAR—Now called Nera—a river in central Italy, rises in Mt. Fiscellus, on the frontiers of Umbria and Picenum, flows in a S. W. ly direction, forming the boundary between Umbria and the land of the Sabini, and after receiving the Velinus (Velino) and Telenus, (Turano), and passing by Interamna and Narnia, falls into the Tiber, not far from Oriculum. It was celebrated for its sulphureous waters and white colour. Addison mentions this river in his 'Letter from Italy,' addressed to Lord Halifax:—

"How am I pleased to search the hills and woods,
For rising springs and celebrated floods;
To view the Nar tumultuous in his course,
And trace the smooth Clitumnus to its source."

The Nar seems to be a continuation of the Clitumnus.

LOWERS—Scowls; frowns; appears dark or gloomy. So Shakespeare:—

“And all the clouds that *lowered* upon our house,

In the deep bosom of the ocean buried.”

Also, Scott's *Lady of the Lake*, Canto V, St. 6. The word *lowers* has no connection with the word *low*, but derived from the Dutch *laeren*, to look grimly or sullenly from under the eyebrows. Cf. the word *glower*.

9—10. ‘The fortress of Nequinum lowers

O’er the pale waves of Nar.’—Cf. GRAY, *The Bard*, ver. 16:—

“On a rock whose haughty brow

Frowns o’er old Conway’s foaming flood,”

10. PALE—Der. Lat. *pallidus*, fr. *pallus*, pale. This word is used in three parts of speech. The subst. *pale* in such phrases as the Irish *Pale* the Calais *Pale*, the Eng. *Pale*, &c., means a limit or boundary, and comes from the Lat. *palus*, a stake, which is also found in *palisade*. The verb to *pale*, means to make pale, ‘turn pale, to impale. ‘O’er the pale waves of Nar’—Billows or ‘pale’ from the shadow of the Apennine hanging over it.

XXXVIII. 1. MURLED—Throw with violence.

2. ‘The stream beneath’—That part of the river Tiber which flowed beneath the Bridge.

4. ‘Gave him to the teeth:’—That is, struck him with so much violence as to run his head through as far as his teeth. GLOVE—P. P. of the verb to *cleave*, which has both the senses of ‘to split’ and ‘to adhere’ or ‘stick to,’ meanings in themselves diametrically opposite. For full explanation the reader is referred to Chambers's *Etymology*, pp. 217—18.

6. ‘Darted one fiery thrust;’ i.e., lanced him with great fury, made one fierce lunge.

7. AND=Upon which; as a consequence; consequently. Earle remarks “Often the word *and* is enough where more than mere concatenation is intended and this colourless link-word seems invested with a meaning which recalls to mind what the *and* of the Hebrew is able to do in the subtle department of the conjunction.” ‘Proud Umbrian’ i.e., Picus.

GILDED—Beautifully ornamented with gold. *Gilt* is the usual past part. of the verb ‘to gild.’ See notes on the word ‘gold’ *passim*.

8. CLASHED—Fell with a clash. Fell noisily. Horatius pierced Picus through the head, or body, and he fell dead at his feet, his armour clashing in the dust, covered with his blood. ‘The bloody dust’—The ground, saturated with blood.

XXXIX. 1. OCNUS—An Etrurian hero in Porsena’s army. No mention is made in Smith’s *Smaller Classical Dictionary* of this warrior. Macaulay probably adopted the name from Virgil, *Aeneid* X. l. 198.

FALERII—Or Falerium, now called Palari—a town in Etruria, situated on a steep and lofty height near Mt. Soracte. It was an ancient Pelasgic town, and is said to have been founded by Halesus, who settled there with a body of colonists from Argos. Falerii afterwards became one of the twelve Etruscan cities. The inhabitants are called Falisci. They continued to differ from the rest of the Etruscans both in their language and customs even in the time of Augustus. The place was famous for its pastures.

3. LAUSULUS—A pirate chieftain of Urgo. Macaulay appears to have coined this name from that of Lausus mentioned by Virgil, *Æn.* VII, 649.

URGO—Or Gorgon (Gorgona), an island off the coast of Etruria, N. of Ilva (Elba), famous for its anchovies.

4. 'The rover of the sea';—*Lausulus* is so called, because he used constantly to cruise about on the sea with his powerful ships, for piratical purposes.—The Corsair. The whole phrase is substantival and is in apposition to *Lausulus*.

5. ARUNS—An Etruscan word, was regarded by the Romans as a proper name, but perhaps signified a younger son in general. There were many chiefs by the name of Aruns; but the one here alluded to, was the chief of Volsinium, who is said to have killed the "great wild boar" of Cosa's fen. One of the sons of Porcena, who accompanied his father in the Roman War, was also called Aruns.

VOLSINIUM—Vulsinii or Volsinii called Velsina or Velsunia by the Etruscans, one of the most ancient and most powerful of the twelve cities of the Etruscan confederation, was situated on a lofty hill on the N. E. extremity of the lake called after it, *Lacus Volsiniensis* and *Vulsiniensis*. The new city, on which stands the modern *Bolsena*, became a place of importance. It was the birth-place of Sejanus, the favourite of Tiberius. Of the ancient city, there are scarcely any remains. It occupied the summit of the highest hill, N. E. of Bolsena, above the remains of a Roman amphitheatre.

'The great wild boar'—An idea probably borrowed from a passage in *Æneid* X, of which the following is a translation:—"As some boar, hunted from the tall hills, which pine-clad Vésulus shelters for long years, and long the Laurentian swamp, fattened in the marsh forest, when he arrives among the toils, stands and chafes in his anger, and bristles up his neck, and none finds courage to defy him and draw him near."

7. 'That had his den'—That had himself; harboured.

8. 'Cosa's fen'—The country around Cosa is very marshy. A *fen* is any marshy land covered with a kind of sedge. A portion of Lincolnshire is called "The Lincolnshire Fens." Der. A.S. *feun*. *Fen*, or *fun* is the past tense, and past part. of *fyngean*, to corrupt, decay, or spoil, and means, corrupted or spoiled. *Fen* was formerly applied to any decayed substance; but now only to corrupted or stagnant water.

COSA or COSSA (Cossanus).—A city of Etruria near the sea, with a good harbour, called *Herédin Portus*. It was a very ancient place; and after the fall of Fabrii became one of the twelve Etruscan cities. It was colonized by the Romans B. C. 273, and received in 197 an addition of 1,000 colonists. There are extensive ruins of its walls and towers.

10. ALBINIA—A river in Etruria, near Cosa. SHORE—See notes in *Table Talk*.

XL. 1. SMOTE—Sax. *smitan*, Struck down; killed.

2. 'Laid low'—Laid prostrate or lowly on the ground; killed.

3. RIGHT—Just exactly at, or, to the very point.

5. FELL—Cruel; blood-thirsty. Cf. *Lord of the Isles*,
"Cressy red and *fe*," Poitiers."

The word *fell*, it is to be noticed, is of three distinct parts of speech. (1.) As a noun, meaning a ridge of mountains most probably connected with *fall*, a descent, a declivity. Cf. Hogg's *Skylark*:—

"O'er *fell* and fountain sheen,
O'er moor and mountain green,"

(2.) (a) A verb, past tense of the intrans. verb 'to fall.' (b) A causative verb meaning 'to cause to fall,' e.g. 'to fell a tree' (3.) As an adjective, as in the text.

5. PIRATE—*Hor.* *pirata*, *Gr.* *peirātes*, *fr.* *peirao*, to attempt; try; from making attempts or attacks upon ships. Lit. One who tries to take. A robber on the high seas.

6. AGHAST—Milton, Spenser and others spell it without a middle 'h' '*agast*.' The modern spelling is wrong. The word now becomes confounded with *ghostly*, the association with which has probably led to the insertion of the 'h' in *ghostly* itself as well as *aghost*. This word is the passive part. of an obsolete verb *agaze*, to strike with amazement. Cf. Shakes. *Hen.* VI. l. i. 126:—

"All the whole army stood *agazed* on him."

In the *Faerie Queene* the word occurs as a pretorite. The participial form *agasted* is found. The main part of the word is the Anglo-Saxon *gast*; comp. *German*, *geist*, *O. E.* *gost*, as in *Piers the Ploughman's Crede*, 521, 529, 590 (ed. Skeat). There occur the forms *agazed* and *agased*, evidently the results of a false derivation. (See Wedgwood). An adjective *gastful* occurs in the *Shepherd's Calendar*, and elsewhere. Here it is an adj. meaning terrified.

7. MARK—Take particular notice of; observe with attention.

8. 'The track'—The mark or impression left by a ship or other vessel after it had passed along; the wake. See further notes on the word in the *Es. on Crft.*, l. 51. 'The track of thy—bark.' The course which your destructive pirate-ship is taking. *Destroying bark*—The pirate-ship which plundered and destroyed others. *BARK*—Otherwise *pelt barque*.

9. CAMPANIA—A district of Italy, the name of which is probably derived from *campus*, a plain. It was bounded on the N. by Latium, and N.W. by Latium, N. and E. by Samnium, S. E. by Lucania, and S. and S.W. by the Tyrrhenian sea. It was separated from Latium by the river Liris, and from Lucania at a later time by the river Salarnus, though in the time of Augustus it did not extend further S. than the promontory of Minerva. It is celebrated for its delightful views and for its fertility.

HINDS—Peasants. A.S. *hina*, Scot. *hinc*, used by Barbour, Douglas, Johnson, &c. Cf.—"Low skulks the hind beneath the rage of pow'r,"—Johnson.

11. 'Thrice accursed sail'—Very execrable or hateful ship. ACCURSED—See notes on the word *curst*, *Table Talk*, l. 728. THRICE (From *three*).—A word of amplification. It is adverbial; as *once*, *hence*. In *hence*, *whence*, it is an old genitive, or rather an ablative; but in *once*, *twice*, *thrice*, &c., it is of a different origin, to be traced to the Sanskrit, suffix *cas-*=Greek *kis*, signifying times, e. g., *behuçus*, Greek, *polla-kis*, many times.—Howard's *E. Gram.* SAIL—By Synecdoche for *bark* or *ship*.

6-11. The prose construction of the lines is:—The crowd, aghast and pale, shall no more mark the track of thy destroying bark, from Ostia's walls. Campania's hinds shall no more fly to woods and caverns when they spy thy thrice accursed sail.

XLI. 1. 'No sound of laughter'—Cf. XXXVI. l. 3. and note thereon.

3. CLAMOUR (L.). A great outcry or noise, as of an exclamation continued or repeated by a multitude of voices.

3-4. 'A wild-rose.'—Those who were in the front ranks and who were consequently nearest the bridge's head raised a cry of horror and rage

VANGUARD—(From *van*, *op.* to *rear*, and *guard*) Troops who march in the front of an army; the first line.

5. 'Six spears' length from the entrance'—That is at the distance of six spears (about 12 or 15 yards) measured lengthwise. Cf. 'Three lances' length,'—*Battle of the Lake Regillus*. ENTRANCE—Of the bridge.

6. HALTED—Ceased marching; stood still at that distance. DEEP—*cf.* Scott's *Lady of the Lake*, Canto V. l. 140.

"———where lay,
Extended in succession gay,
Deep waving fields and pastures green, &c."

Here by the word 'deep' Scott means that the crops were 'high,' 'well-grown,' thick.—In the text the word signifies also thick. *Height* and *depth*, are only relative terms.

7. 'For a space'—For a certain interval. Cf. Scott's *Lady the Lake*, Canto V. l. 114. 'A span he paused, &c.'

7—8. 'No man came—way.'—'Not a warrior advanced to try to force the passage of the Bridge.'

XLII. 1.—*Hark* (Contracted from *hearken*.) To listen; to lend the ear. This word is also used as a noun. Cf. Scott. 'With hark and whoop and wild hallo, &c.' For convertibility of particles into substantives see Latham, § 514. In the phrase, 'Hark thee,' thee has usurped the function of thou, as in 'sit thee' 'fare thee,' &c. 'The cry is Astur'—*i. e.* When the Etruscan heroes named above, were killed by the "dauntless three" Roman heroes in the narrow passage near the Sublican Bridge, a cry was raised in the vanguard of Porsena's army that *Astur* the chief of Lina who was considered a very powerful hero in Porsena's army, would advance and defeat the three Roman heroes.

1—2. The lines should be punctuated thus:—

"But hark! the cry is 'Astur,'
And io! the ranks divide."

2. 'The ranks divide'—*i. e.* The lines in the vanguard of Porsena's army made way for Astur to advance. DIVIDE—Here the word is used in its literal sense, from Lat. *dis*, asunder, and *viduo*, I part, separate, to make way for Astur.

4. 'With his stately stride'—Cf. Scott's 'Lady of the Lake,' C. V. l. 296:—
"The Chief in silence, strode before, &c.":

The clause is adverbial of manner to 'comes.' STATELY—Grand. *Dgr.* Lat. *statum*, p. p. of *L. stare*, to stand, or *sto* 'I stand.' *Stately* formerly meant according to state or standing, or rank, then 'according to high rank or nobility,' and hence 'grand,' 'majestic'; *ly*=A.S. *lic*, like. See notes on l. 463 *Table Talk*, for the termination.

STRIDE—A.S. *stode*—A long step. The verbal forms are *stride*, and *bestride*.

5—6. 'Upon his ample &c.'—The shield (mentioned in l. 7. St. XXIII.) that hangs on his broad shoulders, rings against his armour as he marches majestically along. AMPLE—Lat. *amplus* Wide, spacious; great in size and bulk. Antonyms.—Narrow, slender, &c.

7. BRAND (SAX) A sword, so called from its glittering brightness. Scott makes more frequent use of this word than any poet, mediæval or modern. Macaulay follows Scott in using this word repeatedly. Its derivation is the

Germ. *brennen*, to burn. A burning piece of wood; later it means a sword—hence English ‘brandish.’ The Cid’s sword is called Tizon, from *titio*, a burning brand. Cf. Milton, *Par. Lost*, II, 613:—

“Paradise, so late their happy seat,
Waved o’er by that flaming brand.”

8. Note that Macanlay uses ‘can’ here but ‘may’ in XXVII. 8, and Cf. note on XXIX. l. 3. WIELD—Manage or use easily. A.S. *wealdan*, to rule or govern.

XLIII. 1—2. ‘He smiled on those &c.’—In prose, we should write;—‘He smiled a serene and high smile at those bold Romans.’ ‘A smile serene and high;’—That is, a smile which indicated a calm and high mind; in other words, Astur’s smile denoted his presence and loftiness of mind, or his fearlessness and contempt of danger from his enemies. *Smile*—Cognate accusative on the verb ‘smiled.’ SERENE—Lat., *serenus*, cloudless, perhaps akin to Arb. *sarih*, clear, pure, unmixed. First applied to a fair calm weather. Hence calm, untroubled; bright, in a general sense. The *L. serenus*, is probably opposed to *pluvius*, rainy. The verb *to serene* is uncommon, though we find Thomson to use it so in his Seasons more than once.

‘That hush’d the thunder and serene’s the sky.’—*Summer*. Also *Spring*, l. 870.

3. ‘He eyed the &c.’—Looked steadily with scorn in his eye at the wavering line of Tuscans. With ‘eyed’ compare such expressions as to ‘*hand*’ a person a thing; to ‘*head*’ the assault, and the vulgarism, to ‘*finger*’ the money. FLINCHING—P. a. Shrinking or withdrawing from the combat. To *flinch* is to shrink from pain with a convulsive movement—a nasalised form of *flick*, corresponding to Ger. *flinken*, to glitter. *flink*, smart. Compare also *twink*, a convulsive movement, with *twinkle*, to glitter. The frequentative *flikkeren*, *flinker*, represents in the first instance a crackling noise, then a glittering light, or vibratory movement. The fundamental syllable *flick*, *flink*, then becomes a root, with the sense of a sharp, rapid movement.—WEBBWOOD. Its opposite term *unflinching* is used figuratively, as we say ‘with unflinching resolution.’

4. ‘And scorn was in his eye’—i. e. And in his looks, Astur displayed his hatred for the cowardly Etruscan troops on his own side.

5. ‘The she-wolf’s litter’—i. e. Her brood of young. Here the Romans. Thus L’Estrange:—‘A wolf came to a sow and very kindly offered to take care of her litter.’ Compare *The Prophecy of Cypri*, St. IV.:—

“They were doomed by a bloody king: they were doomed by lying priest.
They were cast on the raging flood: they were tracked by the raging beast;
Raging beast and raging flood alike have spared the prey;
And to-day the dead are living: the lost are found to-day.
The troubled river knew them, and smoothed his yellow foam,
And gently rocked the cradle that bore the fate of Rome.
The ravening she-wolf knew them, and licked them o’er and o’er,
And gave them of her own fierce milk, rich with raw flesh and gore.”

The allusion is to the myth of Romulus and Remus and the founding of Rome.

One form of the story made Æneas himself the founder of Rome, either alone, or in conjunction with the Aborigines of Latium. This is the favourite account with the Greek writers, some of whom even represent Æneas as coming into Italy in company with Ulysses while others ascribe the foundation of Rome to a son of Ulysses and Circe. The other form of the Trojan story, so well known from its adoption by Virgil and Livy, is said to have been

first embodied in an historical work by Q. Fabius Pictor, the earliest Roman annalist in prose, about B. C. 200. Æneas arrives in Italy, after many adventures in his flight from Troy, marries the daughter of Latinus, the king of the Aborigines, builds the city which he names after her Lavinium, and unites the Aborigines with his Trojan followers into the Latin people. Thirty years later, his son Ascanius removes his capital to Alba Longa. After eleven generations of kings, who reign over the Latins at Alba for three hundred years* Amulius usurps the throne to the exclusion of his elder brother Numitor, whose only daughter Silvia he dooms to perpetual virginity as a Vestal.† But Silvia is visited by Mars, and bears the twins Romulus and Remus, whose cradle, exposed by the order of Amulius on the flooded Tiber, is floated to the foot of the Palatine, and overturned by the roots of a wild fig-tree which became, under the name of Ficus Ruminalis, as profound an object of reverence as the sacred olive of Athena. The twins were suckled by a she-wolf,‡ fed by a woodpecker, and at length found by the king's herdsman Faustulus, who brings them up as his own children. The brothers with a band of other youths, feed their flocks on the Palatine, while the herdsmen of Numitor occupy the Aventine. A quarrel between the two bands leads to the recognition of Romulus and Remus, the slaughter of Amulius, and the restoration of Numitor to the throne of Alba, while the twins returned to found a new city at their former haunts. Romulus wishes to build on the Palatine, Remus on the Aventine; the quarrel ends in the death of Remus by his brother's hand, and Rome the city of Romulus, rises on the summit of the Palatine.

6. 'Stand at bay.'—Here the expression is applied in a metaphorical sense to men, who face their foes bravely, as the 'Three' were doing. Cf:—

"But on his march, in midst of all his foes,

He, like a lion, keeps them all at bay."

See further notes on 'at bay' in the *Des. Vill.*, l. 125, and *Table Talk*, l. 365.

8. 'If Astur—why?'—If I, Astur, clear the way.—If I kill those brave Romans will ye Tuscans then be brave enough to follow me over the bridge into the city? 'Ye dare,' is said somewhat scornfully.

XLIV. 1. BROADSWORD (From *Broad* and *sword*.) A cutting sword with a broad blade. 'Whirling up'—Rapidly turning round upwards.

2—4. 'With both hands to the height &c.'—Lifting his huge sword with his both hands as high as possible in the air, he fiercely advanced or ran against Horatius and smote or struck at him with the full strength of his body. Cf. *Virgil* XII. 728. The translation of the passage is:—"Hereupon Turnus, thinking (that he could do so) with impunity, bounds forth, and with all his weight rises on high with his up-lifted sword and strikes."

5—6. 'With shield and blade—blow.'—See *Lady of the Lake*, C. V. St. XV:

"Ill fared it then with Roderick Dhu,

That on the field his targe he threw,

* The prevalence of the numbers 3 and 10 among the Latins is seen in these legends:—Æneas reigns 3 years; Ascanius, at Lavinium, 30 years, his dynasty at Alba 300 years.

† Though Rhea Silvia was, according to the legend, a vestal Virgin yet according to the generally received view the Vestales (see note on St. XXVIII. 5) were not instituted until the reign of Numa.

‡ This part of the legend is commemorated by the celebrated bronze wolf of the Capitol, said to have been dedicated in B. C. 296.

Whose brazen studs and tough bull-hide
 Had death so often dash'd aside;
 For, train'd abroad his arms to wield,
 Fitz-James's blade was sword and shield.
 He practised every pass and ward,
 To thrust, to strike, to feint, to guard;
 While less expert, though stronger far,
 The Gael maintain'd unequal war.
 Three times in closing strife they stood,
 And thrice the Saxon blade drank blood;

&c. &c. &c. &c.

Till, at advantage ta'en, his brand
 Forc'd Roderick's weapon from his hand,
 And backward bore upon the len,
 Brought the proud Chieftain to his knee."

'*Right dextly*'—With elegant dexterity; in a very skillful manner; very cleverly. *DEFTLY*—Ftily; cleverly. Der. A.S. *dæfe, dæftice*, from A.S. *ge-dæftan*, to be fit, ready, prepared. Cf. "Thyself and office dextly show."—Macbeth.

'*Turned the blow*'—That is, parried or diverted it from the direction it was taking; repelled or averted the stroke of the broadsword aimed at him.

7. 'Though turned,'—The verb *turned* is to be parsed as 'it was turned.'

8. 'It missed his helm—thigh:'—The blow was directed against the helmet of Horatius, who by parrying it saved his head, but at the expense of a gash in the thigh.

10. 'To see'—At seeing. When they saw.

XIV. 1. REELED—Staggered as if he were going to fall.

2. 'Loaned one breathing-space;'—i. e. Rested for the small interval of time, which a man takes in breathing, that is, for only a trifle of time; or a second. Sufficiently long to draw in his breath preparatory to making a violent effort.

3—4. 'Then, like a wild cat &c.—face.'—Cf. :—

"A Cossus, like a wild cat, springs ever at the face;
 A Fabius rushes like a boar against the shouting chase;
 But the vile Claudian litter, raging with currish spite,
 Still yelps and snaps at those who run, still runs from those who smite."

Mac's *Virginia*.

3. Robert Gray, Secretary to the Glasgow Natural History Society, in his notice on the *wild cat* says:—"This undoubted species has been repeatedly trapped in the immediate vicinity of Loch Lomond. In general aspect, form and colouring, all the specimens I have examined resemble each other very closely. The male exceeds the female in size, sometimes measuring four feet in length. Mr. McDonald, game-keeper on the estate of Sir James Colquhoun Bart. informed me that these animals have a truly ferocious look when trapped, and that no one seeing them in a state of nature can ever suppose they are in any way connected with our domestic species. They prey upon hares and game birds."

5—8. Horatius smote Astur with his sword so forcibly, that the weapon worked its way through helmet, skull and teeth and was a cubit out behind the head of the Tuscan. '*Thrust*'—Obj. of *sped* used transitively.

7. Note the ellipsis of 'that.'

XLVI. 2—4. 'Fell at that deadly—oak.'—Our author here uses a *Simile*. The thrust of the sword is likened to the stroke of lightning; and the strong conformation or the gigantic stature of Astur to the sturdy oak. The figure may be thus expounded. As a large oak, being struck by thunder or lightning, falls on Mount Alvernus, far over the forest with a great noise such as is caused by the fall, and its large branches lie scattered on the ground. FELL—Fell dead. 'Deadly stroke'—Mortal wound.

3. MOUNT ALVERNUS—Alburnus is a woody mountain in Lucania near Paestum. Macaulay has slightly altered the proper spelling. Rogers in his *Paestum* has,—

"How many centuries did the sun go round
From Mount Alburnus to the Tyrrhene sea."

Virgil (Georgic, III, l. 146-7) mentions Alburnus as verdant with evergreen oaks.

4. THUNDER-SMITTEN—Struck by lightning. The poets use the terms 'thunder' and 'lightning' indiscriminately.

5—6. 'Far o'er the crashing—spread;—Note the suppressed simile in this line. The words as they stand are only applicable to an oak, and the succeeding line is nonsense unless the simile be supplied, which the poet leaves his readers to do for themselves.—'Just as the oak's giant arms lie spread out over the forest, through which it crashes in its fall, so the great Lord of Luna lies prostrate on the earth while the pale augurs, muttering low, gaze at his head, pierced through by the sword of Horatius. CRASHING—Making a loud clattering noise, like the sturdy oak. Perhaps an Onomatopoeic word. 'Giant arms'—said figuratively, divesting it of *trope*, it means simply huge limbs or arms. Der. Fr. *giant* signifies etymologically earth-born. Lat. *gigas*, fr. Gr. *ge*. the earth, and *gignomai*, to be born.

7—8. 'And the pale augurs, &c.' i.e. "And fearful soothsayers, who considering the oak, the head of which is destroyed or blasted by lightning to be a bad omen, look upon it with astonishment and fear, and pronounce distinctly their evil prognostications thereon. PALE—With terror. AUGURS—Der. from Lat. *avis*, a bird. Hence an *augur* is literally one who foretells events by the flying or singing of birds. Cf. *Auspices*, literally, omens drawn from observing birds; *avis*, a bird and *specio*, I see. CHAMBERS'S *Ety.* Mr. Wedgwood says:—"as the *augur* drew his divinations from the same source as *auspices*, the element *gur* is probably the equivalent of *speo* in *auspex*, and minds 'us of O.E. *gaure*, to observe, to stare." Shakes. has *augurer* instead of *augur*. 'Muttering low'—Muttering in a low voice or tone their expressions of sorrow and dismay. Their gladness (see Stanza X) was turned to bitter grief. The word *muttering* is also an Onomatopoeic word. GAZE—Here it is properly used; Milton uses it transitively thus:

'Gazed awhile the ample sky.'—*Par. Lost*, VIII, 258.

Cf. also THOMSON'S *Seasons*, Summer, 1247.

BLASTED—See notes on the word in *Table Talk*, lls. 29 & 213.

XLVII. 1—4. 'On Astur's throat &c. stool.'—Horatius pressed his foot thus firmly on the throat of Astur, to keep his body from rising with the lance, while he forced it out and so deep had the lance entered, that he had to pull it violently some three or four times, ere he succeeded in plucking it away. 'Tugged amain.'—Pulled with all his might. 'Wrenched out'—Pulled with a violent twist. 'The steel'—Put for the sword. (Fig. Synecdoche).

5—8. “‘And see,’ he cried,—Roman cheer!’”—Horatius, after having killed Astur, tauntingly addresses and challenges the Etruscan heroes, saying—“O fair guests! see the reception which we Romans give to our enemies, and which awaits every one of you who may like to enjoy it. Now, which of your noble heroes will come next to partake of this our Roman entertainment which we give to our enemies?” In other words, which of you will come next to fight with me, and meet death?

WELCOME—Reception, greeting. See further notes on the word in *Table Talk*, l. 165. GUESTS—The correlative of this word is *hosts*. WAITS—For ‘awaits,’ meaning, stays for; attends.

8. ‘To taste &c.’ i.e. To partake of the entertainment with which, we Romans will serve them. CHEER—Der. Fr. *chère*, Gr. *chaira*, to rejoice, because the sight of good viands makes the countenance glad. The word seems to have had ‘countenance’ as its first meaning, and the modern use to be an ellipsis of “bonne chère,” like *cheap* which is an ellipsis of Fr. *bon marché*. In the following quotations, the word *cheer* is used in its primary sense.

“All fancy-sick she is, and pale of cheer.”—*Mid-Sum. N.’s Dream*.

“A moment changed that lady’s cheer,
Gushed to her eye the unbidden tear.”—*Lay of the Last Minstrel*, IV. 25.

Cheer soon came to be applied to the outward appearance generally, as betokened by the expression of the face; to whatever has the effect of gladdening the countenance,—good news, entertainment, in which sense the word is used in the text. Cf. also, ‘*Lay of the Last Minstrel*, IV. 35.

‘With many a word of kindly cheer.’ Also *ibid*, VI. 6.

* XLVIII. 1. HAUGHY—Proud, disdainful. Der. Fr. *haut*, high, lofty.

CHALLENGE—Lat. *calumnia*, a false charge, through O.Fr. *challenge*. Literally, a claim, or a demand. Hence, a call; a summons or invitation to fight, or to engage in a contest; and ‘to challenge one to fight,’ is to call on him to decide the matter by combat.

2—4. ‘A sullen murmur &c.’—That is, when the army of Porsena heard the contemptuous language of Horatius, they gave vent concurrently to exclamations of wrath (excessive anger), shame and dread (fear). RAN—Along the line. SULLEN—See notes on the word in *Table Talk*, l. 616.

3. ‘Mingled of wrath,’—We should say; ‘of mingled wraths’ Macaulay follows the archaic Elizabethan construction. Cf:—

‘Supplied of kernes and gallow-glasses,’—*Macbeth*, I. ii, 13.

‘Mixt partly of mischief and partly of remedy.’—*Bacon’s Essays*.

GLITTERING—See notes on the word ‘glitter’ in *Table Talk*, l. 61.

5—6. ‘There lacked not men &c.’—i.e. There was no want of powerful or high-born men, i.e., there were many valiant and high-born chiefs; i.e. chiefs of noble descent. PROWESS—Anciently spelled *provesse*, from Old Fr. *prov*, Lat. *probus*. Literally, serviceableness. Hence, valour.

7—8. ‘For all Etruria’s—fatal place.’—i.e. Around the Bridge’s head, where ‘The Three’ had killed so many Etruscan Lucumoës or chiefs, were collected or grouped together the best of the nobly born chiefs of Etruria. ‘Fatal place’—The Bridge’s head is appropriately said to be fatal, for so many lives had been lost there.

XLIX. 2. ‘Felt their hearts &c.’ Were much depressed in heart when they beheld the bloody corpses. The verb *sink* is in the present of the

inf. mood governed by *felt*; and the active verb 'to see' governs both the nouns *corpses* and *three* in the obj. case. CORPSES—See notes on the word in *Des. Vill.*, l. 137.

5. CHASTLY or GASTLY or GHAST—That which makes aghast; frightful; horrible; hideous. Compare it with *ghostly*. This epithet is used, as the entrance to the bridge was blocked up with dead bodies., Der. A.S. *gast-lic*, like a ghost, weird. *Ghostly*, it is to be observed (originally the same word), is appropriated now to the sense of *spiritual*, or concerned with the human soul or spirit.

Cf. Gray's *Hymn to Adversity* :—

"Despair, and fell Disease, and *ghostly* Poverty."

7. ALL—All Etruria's noblest.

7—11. 'All shrank,—blood.'—The poet here uses a beautiful simile in which he has very happily described the amazement of the panic-struck Tuscans. He compares it to the horror which takes hold of a herd of unthinking boys, who setting out at first into a forest with the intention of waking a hare, chance to come by a dismal lair where a bear lies growling amidst bones and blood; and there is much propriety in the image; for the Etruscans, secure in the strength of their number, never expected to find such a bold resistance from three individuals. This display of valour was quite unlooked for to them.

The simple sense of the passage is:—The Etrurians were as much astonished and terrified at the fierce resistance made by the Romans, as boys who accidentally come upon the den of some fierce bear when they are only looking for a timid hare.

SHRANK—The preterites of the verb 'to shrink' are *shrank* and *shrunken*. Milton uses the form *shrunken* for the preterite. Cf. *Lycidas* :—

"Return, Alphons, the dread voice is past
That *shrank* thy streams; &c."

UNAWARE—Unwarily, at unawares, accidentally. UNAWARES is another form of this adverb.

8. 'Rauging the woods &c.'—As they are running through the woods trying to find a hare to chase.

9. LAIR—A lying place, now confined to a lying place for beasts. Der. A. S. *leger*, a lying, whether in the grave or in bed. This word is derived from *lay* or *lie*. Cowper uses the word in the well known lines:—

"But the sea-fowl is gone to her nest,
The beast is *laid* down in his *lair*."

L. 1. 'Was none'—See, XXVI. 4. NONE=No one. There was no one.—'None' is generally plural.

2. 'To lead—attack;—To direct or conduct it as a commander or chief. DIRE—Lat. *dirus*.—Dreadful.—This word is poetic.

3—4. "But those behind &c.—'Back'!"—The rearguards cried out to the vanguards to advance, but instead of doing so the latter wished to retreat.

The prose construction of the couplet is:—Those who were behind, and those who were before.' FORWARD and BACK—Are the two abbreviated forms much in vogue among the Military ranks expressive of 'to advance' and 'to retreat.'

5-6. And now the thick array of Porsena's army fluctuates or moves to and fro, hesitating to advance.

7-8. And on the tossing sea of steel &c. ;—The long lists of Porsena have been well-named 'the tossing sea of steel,' compared to a sea in which the flags or ensigns of war move to and fro in an unsteady manner ; or 'the sea of steel' may be accounted for by the immense number of soldiers that were present on the scene of battle, whose spear-heads glittered like the waves of the sea. This presentation of a numerous army is poetical and happy. 'To and fro'—Backwards and forwards. Compare 'up and down,' 'hither and thither,' 'hero and there,' 'in and out.' REEL—To incline or move from one side to the other.

9. 'The victorious trumpet-peal'—See XXXV, 5-6. TRUMPET-PEAL—The loud sound of the trumpet.

10. 'Dies fitfully away'—As they advanced towards the bridge the trumpeters blow strong and loud blasts, sounded 'their loudest point of war,' as if they were marching to an easy and assured victory, but when the Tuscans were brought to such a fearful stop they only sounded their trumpets feebly, at intervals, and finally ceased to sound them altogether. To die away (figuratively) is to become less and less distinct, till the sound totally ceases, and fitfully, because when it has so ceased, it would again be heard after an interval, as victory wavered from one side to the other. The sound of the trumpet is therefore said to die away by fits. Literally, dies means perishes. FITFULLY—The adjective fitful = intermittent. Cf. SHAKES. *Macbeth* :—"Life's fitful fever."

Also Scott's *Marmion* III. XXVI. 12. :—

"The dying flame in fitful change, &c."

LI. 1. 'One man'—i. e., Sextus. See notes on "Sextus."

2. 'Stood out before the crowd'—Came forward in front of the Tuscans, as if going to attack the 'Threo.'

4. 'And they gave &c.'—As Sextus Tarquinius advanced, "the dauntless threo" Romans gave him loud cheers, saying as in the following four lines. GREETING—Welcome; salutation at meeting. Cf. Shakespeare,

"To bear my greeting to the senators."—*Jul. Cæs.*

To greet in this sense is the Original English *gretan*, to go to meet, to welcome, to salute (the *grüssen* of the modern German.) The greet of the Scotch and other northern dialects, which is found in Spenser, represents quite another verb of the old language, *gretan*, or *gractan*, to lament, apparently the same root which we have in the French *regret* and Italian *regretto*, as well as in our own *regret* (obtained immediately from the French.)—CHALK.

5. 'Now welcome, &c.'—Said ironically. Cf. I. *Kings*, XVIII, 27.—"And it came to pass at noon, that Elijah mocked them, and said, Cry aloud : for he is a god ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked." *Welcome* is here an adjective used interjectionally, as in the sentence :—"Welcome all visitors to,"—(Written over a gateway). The sentence in such an instance in full would be :—"you are welcome, &c."

8. 'Here lies the road to Rome'—In order to get into Rome you must pass over this bridge.

LII. 3-4. 'Came on in fury, &c.'—Rushed fiercely forwards, but retreated in fear.

5. 'White with fear and hatred,' Cf. :—Milton's *Par. Lost*, IV, 114 ;—

"Each passion dimmed his face
Thrice changed with pale, ire, envy, and despair."

Anger, hatred, and such like evil passions when felt very intensely cause a pallor in the face. Cf. *Marmion*, C. ii, St. XXIII:—

"Well might her paleness terror speak."

6. 'Scowled—Understand *he*; the adj. *white* qual. '*he*.'

5—8. Sextus, pale with fear and hatred, looked sullenly on the Sublican Bridge, where the most valiant of the Tuscans, viz., Astur, Verbeina, Scius, Picus, Oenus, Lausulus, and Arnus, who alone had the courage to meet the Romans, lay weltering in a vast quantity of blood; or in other words, lay bleeding. WALLOWING—Rolling. Der. A.S. *walwian*, Lat. *volvo*, I roll.—Participial to Tuscans.

LIII. MEANWHILE FATHERS AND COMMONS HAVE NOT BEEN IDLE, BUT WITH HATCHET, BAR AND CROW, HAVE BEEN HACKING AWAY AT THE PLANKS AND PROPS—A CRY FROM THE WALLS WARNS THE THREE TO RE-CROSS, AND LARTIUS AND HERMINIUS HAVING DONE THEIR DUTY, OBEY IT, BUT HORATIUS STANDS FAST.

1. 'Meanwhile axe and lever &c.'—See Stanza XXXIV. LEVER—Fr. *lever*, to raise.—A rod or bar of iron, wood or any other material, which is moveable upon or about a prop or fulcrum, or fixed axis. The lever is one of the most extensively used of all mechanical powers. (Ref. CHAMBERS'S *Information for the People*.)

2. MANFULLY—With the spirit of a man, i. e. boldly; courageously.

3. TOTTERING—Shaking; threatening a fall. Comp. Goldsmith's *Des. Vill.*:—

"Vain transitory splendours! could not all
Reprive the tottering mansion to its fall?"

'Manfully been plied' i. e. In hewing down the Sublican Bridge. PLIED, is a shortened form of *applied*. See further notes on the word in *Table Talk*, l. 214.

4. 'Above the boiling tide'—Above the river Tiber which was running very swiftly; above a part of the Tiber, where the water or current was moving in great agitation. TYPE—Fig. Synecdoche. See further notes on the word in *Table Talk*, l. 184, and *Des. Vill.*, on the word *tidings*, l. 204. Such epithets as 'boiling,' 'foaming,' 'angry' are constantly applied by the poets to swiftly running water. BOILING—Swelling; heaving or being agitated.

8. 'Ere the ruin fall' i. e., before the demolished bridge goes down.

LIV. 1. 'Back darted'—Ran to the other shore with speed.

3. PASSED—Across the bridge.

4. 'The timbers'—The wood of which the bridge was made. *Timber* is generally used in the plural when speaking of the various pieces of timber which are fastened together to form a ship or a bridge. Cf.:—

"Her timbers yet are sound
And she may float again."—*The Loss of the Royal George*.

CRACK—To utter a loud, sharp sound, as that of a falling house. Another meaning is to talk. So *crack* as a subst. in *The Holy Fair*, &c. Shakespeare uses the verb in the sense of 'to boast,' as in *Love's L. L. IV.*, iii, 268.

"And Ethiops of their sweet complexion crack."

Perhaps *crack* in such phrases as "a crackplayer," &c.=cracked, boasted, i. e., who is a common subject of boasting.

5. 'Turned their faces'—As Lartius and Herminius ran across the bridge, they turned their backs on Horatius and the Tuscans, but when they reached the other side of the river they faced round and looked towards them again.

6. 'The further shore'—The remoter or more distant shore, i. e., the shore on which the Tuscans stood.

7—8. 'Saw brave Horatius—once more.'—That is, when they saw the gallant Horatius stand alone on the other shore, expecting to maintain the struggle, single-handed and unaided, they were ready to go back again and join him.

LV. 1. 'A crash like thunder'—Thunder frequently commences with an astounding rattle, the sudden crash with which the bridge fell resembled such a rattle. CRASH—A loud, mingled sound as that of a large tree falling and its branches breaking.

3. DAM—An embankment to stop and confine water. A mound of earth or a wall to obstruct the current of water. In Anglo-Indian phrase "An anicut."

'The night's wreck'—The mass of woodwork that had formed the bridge; the mass of ruins, i. e., the ruins of the demolished bridge.

4. 'Right athwart'—Exactly or just across. See notes on the word thwarted in *Table Talk*, l. 141.

5—8. 'And a loud shout &c.—foam.'—The prose construction of the lines is:—'As the yellow foam of the waves of the Tiber was splashed to the highest turret-tops.' The meaning is:—A loud clamour of exulting joy and triumph rose from the Romans, when the bridge came down at once, splattering with water the highest turret-tops.

5. 'Of triumph'—Because their city was saved. For the word *triumph*. See notes in the *Des. Vill.*, l. 290.

7. TURRET-TOPS—The tops of the little watch-towers on the wall of Servius.

8. SPLASHED—Splattered or daubed. *Splash* or *plash* is an instance of Onomatopœia.

LVI. 1. 'A horse unbroken'—That has not been accustomed to harness or saddle, i. e., trained to bear a rider or to run in a chariot.

2. 'When first he feels the rein,'—That is, when for the first time he is governed by a bridle. REIN—Fr. *resne*, the bridle. It is of different origin from *renus*, meaning kidneys, derived from Lat. *ren*, *renis*.

3. 'Struggled hard'—Strove or laboured greatly.

4. TOSSED—Throw up with a jerk. 'His tawny mane'—His mane of a yellowish dark colour. *Tawny* is a translation of the epithet 'flavus' applied to the Tiber by Horace in the *Odes*. Bk. I, *Ode*, ii, l. 13, and Virgil, *Æn.* l. 31. Cf.:—"Each wave was crosted with a tawny foam

Like the mane of a chestnut steed."

The Lay of the Last Minstrel, C. I. St. XVIII.

Also *Lay of the Battle of Lake Regillus*, XXX:—"The rayen-mane that daily, &c."

Also BYRON'S *Lara*, St. XXV. 'And she had shorn, but said her raven hair.'

5. BURST—Broke open suddenly. 'The curb'—A curb is a chain of iron made fast to the upper part of the branches of the bridle in a hole called the eye and running over the beard of the horse. (Farrier's Dictionary.) The curb here alluded to, is the obstructing mass of wood-work which checked it in the same way that a curb checks a horse. See further notes on the words *curb* and *curvetting* in *Table Talk*, lines 314 & 365.

BOUNDED—Sprang; moved forward by leaps.

6. REJOICING—The words *rejoice* and *enjoy* were not distinguished from each other, when Wickliffe wrote, nor till some time later. TRENCH, *Select Glossary*. Again in his *Study of Words*, he observes that the innermost distinctions between the Greek mind and the Hebrew reveal themselves in the several salutations of each, in the 'Rejoice' of the first, as contrasted with the 'Peace' of the second. The clear, cheerful world-enjoying temper of the Greek embodies itself in the first; he could desire nothing better or higher for himself, nor wish it for his friend, than to have *joy* in his life. But the Hebrew had a deeper longing within him, and one which finds utterance in his 'Peace.' It is not hard to perceive why this latter people should have been chosen as the first bearers of that truth which indeed enables truly to *rejoice*, but only through first bringing *peace*; nor why from them the word of life should first go forth. It may be urged, indeed, that these were only forms, and so in great measure they may have at length become; as in our 'good-by' or 'adieu' we can hardly be said now to commit our friend to the Divine protection; yet still they were not such at the first, nor would they have held their ground, if over they had become such altogether."*

1—9. 'And, like a horse unbroken to the sea.'—Those lines contain a beautiful *Simile*. As an unbroken horse when for the first time governed by a bridle, struggles hard to be free,—ashing with its legs, plunging and tossing the mane; and when it succeeds in bursting the curb, runs with a full trot, as if glad of its delivery from the yoke, so the river heretofore unaccustomed to be so saddled and restrained, at the fall of the bridge made a violent effort to be free in which it whirled down plank battlement and all, and then rushed on to the sea, with the fire and impatience of a wild charger. The same image occurs in *The Lay of the Last Minstrel*, Canto I. 28.

"Where Aill, from mountains freed,
Down from the lakes did raving come;
Each wave crested with tawny foam,
Like the mane of a chestnut steed, &c."

7. 'Whirling down,'—Turning round rapidly and then sinking down. 'In fierce career,'—In its mad or furious course or current.

8. 'Battlement, &c.'—The Bridge and all its supports. *Battlement* is the parapet or breast-wall raised over the bridge to prevent people from falling over. Literally, a wall raised round the top of a building with embrasures or interstices.

9. 'Rushed headlong to the sea.'—A literal translation of Virgil's words, 'In mare prorumpit.' *Æn.* VII, l. 32.

THE BRIDGE FALLS AND HORATIUS IS ALONE.

LVII. 2. 'Constant still in mind;'—Unmoved by any terror at his situation; always firm in mind; in other words, never losing his courage or presence of mind. Cf. "As thou wert constant in our ills." *Ivry*.

5. 'Down with him!'—Destroy or kill him. *Down* like *up* in the phrase 'up with it,' appears to be an independent verb with an imperative force. Cf:—

"On, ye brave,

Who rush to glory, or the grave!"—CAMPBELL'S *Hohenlinden*.

Also *Ætium* CXXXVII, 7, and *Irry*, l. 148.

"Down, down with every foreigner, but let your brethren go."

Also:—"He who first *downs* with the red cross may crave

His heart's dearest wish."—BYRON'S *Siege of Corinth*, St. XXII.

5. 'False Sextus.' Comp.—'The hunting of the Cheviot'

"The doughty Douglas on a steed

He rode all his men before."

6. 'With a smile—face.'—At the thought of the bravest of the 'Three' being left exposed to certain death; in other words, when Sextus had to maintain a struggle with the three valiant Romans, he shrank out of fear and cold heart and his face was blanched with mingled shame and dread: now Horatius is alone and his heart rejoiced in the idea of his overthrow. This pleasure is natural to a coward mind.

7—8. 'Now yield thee,—grace.'—Now surrender yourself to our mercy or kindness. Give up your arms, become our prisoner, and trust to our kindness for honourable treatment. 'Yield thee'—Do thou yield or submit. *Thee* is in the obj. case gov'd. by *yield*, which has *you* for its nom. und. *Grace*—See notes on the word in *Table Talk*, lls. 43, 346.

LVIII. 1—2. 'As not *deigning* &c.'—As if he did not think it was worth while to look at such cowardly soldiers. He turned round as calmly as if there were no foes near him who might strive to kill him. '*Not deigning*'—Not thinking it worthy or not condescending.

2. CRAVEN—Probably from *crave*, one who craves or begs for his life when vanquished. Formerly written also *cravant*, and *cravent*. A term of disgrace, when the party that was over come in a single combat yielded and cried *cravent*. If the term had originally been *cravent*, signifying one who had begged his life, it could hardly have passed into the definite form *cravent*.—WEDGWOOD. Here an adj. meaning coward, weak-hearted, spiritless. This word occurs mostly in Shakespeare, *e. g.*

"———Whether it be

Bestial oblivion, or some *craven* scruple

Of thinking too precisely on the event;—

A thought, which quarter'd, hath but one part wisdom

And ever three parts coward."

This word is also used as a noun and verb. *u*

5. PALATINUS—A celebrated hill, the largest of the seven hills on which Rome was built. It was upon it that Romulus laid the foundation of the capital of Italy; and there he also kept his court, as well as Tullus Hostilius and Augustus and all succeeding emperors, from which circumstance, the word *Pallatium* has ever been applied to the residence of a monarch. The hill receives its name from the goddess Palos or from *Palatini*, who originally inhabited the place. (Ref. Class. Dict.) See "The Seven Hills of Rome" in the Appendix.

6. 'The white porch of his home;'—The porch of a Roman house was called '*Vestibulum*.' Macaulay's words imply that the house was a large building with a conspicuous white porch. There is, however, a kind of historical Anachronism contained in the text, as the houses of the Romans were poor and mean for many centuries after the foundation of the city. Till the war with Pyrrhus the houses were covered only with thatch or shingles (Plin. H. N. XVI, 15), and were usually built of wood or unbaked bricks. It was not till the later times of the republic, when wealth had been acquired by conquests in the East, that houses of any splendour began to be built; but it then became the fashion not only to build houses of an immense size, but also to adorn them with columns, paintings, statues, and costly works of art. PORCH—Fr. *porche*, Lat. *porchicus*, as *perche* from *perica*.—A portico: a covered entrance.

LIX. 1—2. 'Father Tiber! &c.'—The River Tiber was worshipped as a God by the Romans. The worship of a river will seem natural to Hindus who revere the Ganges, the Godaverī, and the Kristna.

Virgil, *Æn.* VIII, l. 31 speaks of the Tiber as a god, and a little further on we find Æneas praying to it.

He rises, and viewing the dawning rays of the ethereal sun, in his bent hands, with pious form, he raised water from the river, and poured forth those words to heaven. "Ye nymphs, ye Laurentine nymphs, whence rivers have their origin, and thou, O father Tiber, with thy sacred river! receive Æneas, and defend him at length from danger."

This and the following line, is a more English paraphrase of Livy's words, Bk. II, 10.

Then Coelus speaks (thus)—"Thee: O holy Father Tiber, I invoke; do thou receive these arms, and this soldier in thy propitious stream."

3—4. 'A Roman's life, &c.—this day!'—The prose cons. of the lines is:—"Do thou this day (says Horatius to the river Tiber), take charge of a Roman's (his own) life and arms." '*Life*,' '*arms*'—Objectives on take.

4. 'Take in charge'—i.e. Take in your care and custody.

5. SHEATHED—Put in a sheath or case; put into *scabbard*. Notice the Alliteration in this line. SPEAKING—As he spoke he sheathed.

7. HARNESS—Armour; the whole accoutrements of a knight or horseman.

8. HEADLONG—(Adv.) With the head foremost, head forwards, that is, precipitately. Formerly spelt *headling*.

"And with body headling bette (bent),
To the water thume took he his descent."

SURREY, *Virg. Æn.* Bk. IV.

On the termination *ling*, *lung*, &c., see notes in the *Des. Vill.* l. 29. '*Plunged headlong &c.*'—i. e. Dived or rushed into the river with the head foremost, i.e., precipitately. Cf. Dryden:—

"His courser *plunged*,
And threw him off; the waves overwhelmed over him."

LX. 3. 'Dumb surprise'—They were so astonished at what seemed a suicidal act on the part of Horatius that they were unable to utter a syllable. SURPRISE—It is derived through *surpris*, past part. of Fr. *surprendre*, from Lat. *super*, over, and *prehendo*, I take hold of, seize.

4. '*Parted lips*'—Are lips divided or separated as in gaping. '*Straining yes*'—Are eyes set on with a violent exertion as when they follow an

object of deep interest. 'With parted lips and &c.'—Such is the attitude assumed by those who are intensely surprised.

6. SURGE—A large wave or billow; a great rolling swell of water. It is not applied to small waves. See further notes on the word in the *Es. on Crit.*; l. 368.

7. CREST—The plumed casque of Horatius. The word *crest* signified the plume of feathers on the top of an ancient helmet and sometimes the helmet itself, as in this instance. See further notes on the word *ante St. XXIII.*

8. 'A rapturous cry'—A clamour of exulting joy. A shout of the most intense delight. *Rapturous* is the strongest of the adjectives that express *delight*. See further notes on the word *rapture* in *Table Talk*, l. 293.

9. 'The ranks of Tuscany'—The files of the Tuscan army.

10. Could with difficulty refrain from cheering the brave swimmer.

LXI. 1—2. 'But fiercely ran &c.'—The regular order of cons. is:—But the current swollen high by months of rain ran fiercely. 'Swollen high by months of rain'—An apt phrase qual. *current*. This adj. ph. is highly poetical, and is well adapted to the language of prose. The meaning of the couplet is:—But the stream flowed violently being swelled up by the showers of the rainy season, or in other words it flowed furiously on account of the heavy rains. *CURRENT*—Lat. *curro*, I run. Literally a *running*, hence a stream. The word *current* (from Corinth) the dried grapes of the Greek islands; then applied to our own sour fruit of somewhat similar appearance. (करकड़ि). *SWOLLEN*—Increased in size and bulk as by dissolving snow or rain.

3. And his blood streamed or flowed copiously from his wounds.

4. 'Sore in pain'—*Sore* adj. used adverbially—sorely, i. e., in great pain; intensely or severely wounded. The whole phrase is adverbial to the predicate 'was.' This use of *sore* is a Biblical one and seldom found now except in poetry. Cf. *Lady of the Lake*, C. iii, St. XVI.

'Like a summer dried fountain
When our need was the sorest.'

5. 'Heavy with his armour'—i. e., loaded with his weapon.

6. 'Spent with changing blows'—Exhausted with the various blows he had received, one of which (See stanza XIV) had "gashed his thigh." 'Changing blows' i. e., giving blows or wounds to his enemies, and getting the same from them.

8. 'Still again he rose'—He rose to the surface of the water once more.

LXII. 1. WEEN—Sax *wēnan*, to think, hope, imagine; Ger. *wähnen*, to fancy; Old Sax *wan*, hope, opinion, old Ger. *wan*, Goth. *wens*, Sans *van*, to wish for, long after.—To think; to imagine; to fancy.

1—4. The meaning of the passage is:—I believe (says the poet) till now, no swimmer in such a critical and dangerous position crossed safely such a violent stream, as Horatius did cross the Tiber.

2. 'In such an evil case'—In such a plight; under such unfavorable circumstances. To be in 'good case' or 'evil case' means to be in a good or evil condition or state. Cf. *Marmion*, C. i. St. XXL,—

"Our Norham vicar, woe betide,
Is all too well in case to ride."

3. 'Raging flood'—i. e., furious or violently agitated stream.

'Landing-place'—'A place for the landing of persons or goods from a vessel.'—Webster.

5. 'But his limbs, &c.'—Owing however to his determined courage and the (supposed) favour of 'good Father Tiber,' he swam across the river, and reached the landing place in safety.

5—8. 'But his limbs,—chin.'—The observation, which our author makes in the next preceding lines, is an absolute negation. To it, he then subjoins what may safely be predicated as a saving clause. It is in this wise;—"But the courage in the heart of Horatius gave to his wounded arms and feet, a strength, which others under a similar combination of adverse circumstances, are not possessed of. Ergo his limbs were bravely borne along." And he has added this proviso, only to account for a fact, that would otherwise seem to be an impossibility. There is indeed much propriety and elegance in our Author's description of this episode in the life of Horatius.

8. 'Bore bravely up his chin.'—Macaulay quotes the *Ballad of Childe Walters* and Scott as his authorities for this expression.

"Our Ladye bare upp her chinne," l. 62.

PERCY'S *Reliques*, Vol iii, p. 97, Ed. 1841.

And, *The Lay of the Last Minstrel*, C. i., St. XXIX, l. 29.

"Never heavier man and horse

Stemmed a mid-night torrent's force ;

* * * * *

Yet, through good heart and our Lady's grace,
At length he gain'd the landing place."

LXIII. 1. 'Curse on him'—Elliptical for '(May a) curse (fall) on him. Cf. "Curse on yon base marauder's lance;" *Marmion*, C. VI. St. XXI, l. 27.

2. VILLAIN—Horne Tooke remarks on the word thus:—"Like the word *shrew* which was formerly applied to a male as well as to a female, the word *villain* in some of the provincial dialects is still a common term of reproach for both sexes alike. So on the other hand, *paramour* and *lover*, now only used of males, were formerly applied to females."—Der. Lat. *villa*, formerly a farmer, who had a house and lands for which he was bound to serve his lord. It is now used in a bad sense.—CHAMBERS'S *Ety*.

^b Will not the villain drown?—The negative interrogation. It is more usual to put the nominative between the auxiliary and the negative, e. g. Will the villain not drown? Will he not go? Will you not come? May I not say what I like? The noble Horatius is so called or abused by wicked Sextus.

3. STAY—Obstruction; hinderance from progress; resistance.

4. SACKED—Sax. *Secan*, to seek. *Sack* in this sense is probably an abbreviation of *ransack*, A.S. *ran*, plunder, *secan*, to seek. Literally, to search for plunder or pillage. Taken by assault and plundered. Cf. Addison:—"The Romans lay under the apprehension of seeing their city sacked by a barbarous enemy."

LXIII. 8—4. 'But for this stay, &c., town!'—Had it not been for this stoppage. If these three men had not thus resisted us and delayed our march we should have taken and plundered the town before nightfall.

7. 'Such a gallant feat of arms'—Such a bold display of prowess or valour. Such a brave defence. GALLANT—Syns. *Courageous*, *brave*. *Courage*.

ous is generic, denoting an inward spirit which rises above fear; brave is more outward, marking a spirit which braves or defies danger; gallant rises still higher, denoting bravery on extraordinary occasions in a spirit of adventure. A courageous man is ready for battle; a brave man courts it; a gallant man dashes into the midst of the conflict.—WEBSTER.

LXIV. 1. Now—The Poet writes as if he were looking on at Horatius swimming across the river. The word *now* is used to give vividness to the narration.

1—2. 'And now he feels—stands;—'The water, as he reaches the Roman side of the Tiber, becomes shallow, his feet touch the bottom of the river, and he wades on shore. *Bottom*—The ground under any body of water as the bottom of a river, sea or lake.

4. 'To press his g ry hands;—To shake Horatius' hands which were besmeared with blood; i. e., they gave him a hearty squeeze. GORY—Adj. from *gore*—which is an Original English word meaning anything maddy, possibly connected with the German *gahren*, to ferment.—Covered with clotted blood.

5. 'With shouts &c.'—Amidst general rejoicing.

6. 'And noise of weeping loud,'—This *weeping* was both for joy and sorrow—Joy at his safe delivery, and *sorrow* at the thought of the danger he had been in.

7. 'He enters'—i. e. He enters the city.

8. 'Borne by &c.'—Carried by the rejoicing multitude of the Roman citizens.

HOW HORATIUS WAS REWARDED.

LXV. 1—2. 'They gave him &c.—right,'—They gave him as much of the corn-land, that was of public right, as two strong oxen, &c. The meaning of the complet is:—He (Horatius) was rewarded with such an extent of corn-land, the property of the public, as could be ploughed by two stout oxen from morning till night, or in the course of a single day. (*Vide Extract from Livy, ante. 1.*)

CORN-LAND.—See notes on 'Cottage beauty' in Table Talk, l. 524. 'The corn-land' is the best kind of land that belonged to the state. 'Of public right'—Referring to the *Ager Publicus*. Public land was the general term for all lands which belonged in property to the state and not to private individuals. The Romans were in the habit of mulcting those tribes which resisted their arms of a considerable portion of their lands, and in process of time acquired immense tracts. In this way, for example, upon the recovery of Capua, after its revolt to Hannibal, the whole *Ager Campanus* was confiscated.

A portion of the lands thus acquired was frequently sold by public auction, in order to provide funds for the immediate wants of the state. The remainder was disposed of in different ways, according to its nature and condition.

3—4. 'As much as two strong oxen &c;—'Encompass by ploughing round; not plough up in the ordinary sense. Livy says, 'as much land was given him as he ploughed round in one day.'

5—6. A brazen statue was erected to him, and placed on an eminence 'Molten image,'—*Cl. Deut. IX, 12.* "And the Lord said unto me, arise, get thee down quickly from hence; for thy people which thou hast brought forth out of Egypt have corrupted themselves, they are quickly turned aside out of the way which I commanded them; they have made them a molten image."

They made an image of "Horatius in his harness halting upon one knee by melting a quantity of brass or iron and running it into a mould. *Molten* is the old past part. of 'melt.' Spenser, Chaucer, and Thomson generally use the past participles with an additional syllable 'y' prefixed. But Thomson does not use the 'y' in wrong imitation of Spenser and Chaucer, and for metro's sake.

7—8. And there it exists to this day to bear testimony to the truth of my (the poet's) statement or assertion, if you take my assertion for a lie.

WITNESS—The word is used in the same sense as in Milton's *Par. Lost*, Bk. I.

—Round he rolls his baleful eyes,
What witness'd huge affliction and dismay,
Mixed with obdurate pride and steadfast hate."

bear evidence of; testify to—whereas the modern verb *witness* is a loose synonym for *see*. In *Richard III*, ii, 4, we have—

"The sun sets weeping in the lowly west,
Witnessing storms to come, woe, and unrest;"

i. e., clearly showing in his aspect that such results were about to happen. 'If I lie'—The student must remember that an 'honest citizen' of the year 393 B.C. is the supposed speaker. See the Preface.

LXVI. 1. COMITIUM—This name was given to that portion of the Forum which was most remote from the Capitoline, comprising, perhaps, one fourth of the whole area. It was consecrated by the augurs, while the remainder of the forum was not, and set apart for particular purposes.

It was the regular place of meeting for the *Comitia Curiata*, or Constitutional assemblies of the patricians, and hence, according to the most reasonable etymology, the name was derived. In the Comitium public meetings (conferences) of all classes were held, in the first ages of the Republic; and when games were exhibited in the lower forum, the Comitium was frequently covered over with an awning for the convenience of the senators and other dignified persons.

The several assemblies that were held in the Comitium had all distinct names—An assembly or *comitia* when for the election of a Consul, was called *consularis*; when for the election of praetors, *praetoria*, and so on. These assemblies were more generally known by the name of *comitia curiata*, *comitia centuriata* and *Comitia Tributa*. The *curiata* was when the people gave their votes by *curiae*. The *centuriata*, a public assembly in which the people gave their votes by centuries, or companies of a hundred men, in conformity with the division made by Servius Tullius. This assembly was not convened in later times. The *Tributa* where the votes were received from the whole tribes together. The privilege of convening these assemblies rested with the chief Magistrates, and sometimes with the pontiffs. The votes were given *manu voce* till the year of Rome A. U. C. 615, when they changed their custom and signified their approbation or disapprobation by throwing ballots into an urn.

In or about the Comitium were many temples but on the south side opposite to the Curia and Vulcanal stood the temple of Vesta (*Aedes Vestae*), the most holy of all the shrines of Rome, in whose peristyle the Palladium was preserved; and connected with it was a considerable pile of building affording accommodation to the Vestal Virgins, who all lived within the hallowed precincts. The shrine itself was immediately under the Palatine.

2. **Folk**—People. Der. Lat. *vulgus*; Ger. *volk*, A.S. *folc*, fr. *folgian*, to follow. Connected with 'flock' and the verb to 'follow.'

3. *Horatius*—Objective case in apposition to *image*, LXV. 6. 'In his harness' i.e. In his complete armour.

4. 'Halting upon one knee'—See stanzas XLIV and XLV which contain the incident referred to by the position which Horatius is made to assume. **HALTING**—Sax. *healt*, stopping; standing.

5. • **UNDERNEATH**—On the pedestal of the statue. **WRITTEN**—Described in writing; engraved.

6. 'In letters of gold,'—A household expression, implying a great importance or weight, or asserting a deep impression.

7—8. 'How valiantly—of old.'—A Noun Sent. subject to 'is written.'

LXVII. • 1—4. When the name of Horatius is mentioned it causes a sort of patriotic ardour to glow in the breasts of the Romans, like what they feel when they hear the trumpet which summons them to charge the Volscians manfully, i.e. the name of Horatius ever since the heroic defence of the bridge, always served as a word of encouragement and animation to the Romans when they vigorously attacked the Volscians. 'To charge home' i.e. To charge straight at, so as to come full up against; to attack closely. *Home* is here an adverb, used elliptically for *to home*.

• **THE VOLSCIAN**—People, understood. Cf. such expressions as 'The Roman and the Teuton; the Greek; the Hindu.' In all these instances and others of like kind, the def. article is generally prefixed, because strictly the substantives are not proper names but attributives qualifying nouns suppressed.

The Volsci or Volci, an ancient people in Latium, but originally distinct from the Latins, dwelt on both sides of the river Liris, and extended down to the Tyrrhene sea. Their language was nearly allied to the Umbrian. They were from an early period engaged in almost unceasing hostilities with the Romans, and were not completely subdued by the latter till B. C. 338, from which time they disappear from history.

5—8. And Roman wives always pray to their chief protecting goddess Juno to bless them with sons possessed of as brave hearts as Horatius possessed. **JUNO**—Called *Hera* by the Greeks. The word *Juno* is derived from the same root as *Jupiter*, which is a contraction of *Diuis pater*, or *Dispiter*, meaning the lord or father of heaven. As Jupiter was the protector of the male sex, so Juno watched over the female sex. She was worshipped at Rome, from early times, with the surname of *Regina*. She was supposed to accompany every woman through life, from the moment of her birth to her death. Hence she bore the surname of *Virginilis* and *Matrona*. The great festival, celebrated by all women, in honour of Juno, was called *Matronalia* which took place on the 1st March. The most important period in a woman's life is that of her marriage, and she was therefore believed especially to preside over marriages. Hence she was called *Jugā* or *Jugalis*, and had a variety of other names, such as *Pronuba*, *Anxia*, *Lucina*, &c. The month of June, which is said to have been originally called *Junonius*, was considered to be the most favorable period of marrying. Women in childbed invoked Juno *Lucina* to help them, and newly-born children were likewise under her protection.

7. 'As his'—As Horatius' heart was. 'Who' agreeing with its antecedent 'him' and, in 'his.' For boys with hearts as bold as his (the heart of him), who, &c. **KEPT**—Guarded.

LXVIII. 3. 'Long howling'—Long protracting cries.

5. 'The lonely cottage'—Near the cold and bleak mountain, Algidus. LONELY—See notes on the word in Table Talk, l. 68.

6. 'The tempest's din'—The loud rumbling sound, heard when the tempest blows. Speaking of it, Shakespeare says,——

"Oh 'twas a din to fright a monster's ear;
To make an earthquake: sure it was the roar
Of a whole herd of lions."—*Tempest*.

It is connected with *dun*.

7. 'The good logs'—The fine logs of wood cut on mount Algidus. ALGIDUS—Algidus mons, a range of mountains in Latium, extending S from Praeneste to M. Albanus, cold, but covered with wood, and containing good pasturage.

8. 'Roar louder yet within'—Make a still louder roaring sound as they blaze and burn in the fire place, i. e., inside the huts, which are composed of logs.

5—8. When in cold wintry nights, the storm rages with a loud roaring noise outside the solitary cottage, and large pieces of fuel wood brought from Mount Algidus burn within the cottage with loud cracking noise, the story of brave Horatius' heroic defence of the bridge is recited and heard by the inmates with the mixed feelings of sorrow for Horatius' sufferings, and joy for his success.

* LXIX. 1. 'The oldest cask'—See. of wine—The Romans used jars made of earthen-ware and not 'casks' in the modern sense of the word. CASK—A closed vessel or barrel for containing liquor or provisions.

3. 'The chestnuts glow &c.'—The practice of roasting chestnuts among the hot ashes in winter evenings is a favorite pastime with European children. CHESTNUTS—The fruits of a tree belonging to the genus *Castanea* (from *Castana* a city of Thessaly) which is related to the oak. It is enclosed in a prickly pericarp which contains two or more seeds. (See CHAMBERS'S *Inform. for the People*.) Farmers and lower classes of men use to burn those fruits in their fires. EMBERS—Hot ashes; cinders; the residuum of wood or coals not extinguished. Thus Milton:—

"———Glowing embers through the room,
Teach light to counterfeit a gloom"

Cf. Also:—"Snatch from the ashes of your sires

The embers of their former fires."—BYRON'S *The Giaour*.

Der. A.S. *æmyrian*, to burn. Used only in the plural. *Ember-day* is of quite different origin.

4. SPIT—Sax. *spita*.—An iron prong or pointed bar on which meat is roasted. Thus Swift:—

"With Peggy Dixon thoughtful sit
Contriving for the pot and spit."

5—6. The regular prose is:—"When the young and the old (men) close in circle around the firebrands." 'Close in circle &c.' i. e. Join together and sit in a circle close to the fire. FIREBRANDS—(*Fire and Brands*.) The first is derived from A.S. *fyr*, fire, and the second from A.S. *brinnan*, *byrnan*, to burn. Pieces of wood kindled or on fire. See further notes on the word *brand*, XXIII. 8.

1—6. When, at night in a poor family party, the best liquor in the house is drawn out from the oldest cask and drank, and the largest or best lamp in

the house is lighted off the occasion; when the chestnuts burn brightly in the hot cinders and kid is roasted on the spit before the fire for the repast; and when both the young and old members of the party sit in a circle around the burning fire for warming and entertaining themselves; even then is the story of Horatius' noble defence of the bridge recited and heard by the party with mixed feelings of joy and sorrow.

8. •SHAPING—Making into a particular form.
 CXX. 1. 'The goodman'—The father of the household.—Opposed to the goodwife or mistress of the family or household. 'Mends his armour'—Repairs his defensive weapons, such as shields, helmets &c. MENDS—See notes on the word in the *Es. on Crit.*, lls. 153 and 603.

2. 'Trims his helmet's plume,'—i. e. Makes neat or puts into order the feather or crest of his war-hat.

3—4. When the mistress of the household is merrily engaged in weaving. SHUTTLE—As *scetan*, to shoot. •Cf. 'Shuttle-cork,' i. e., a cork shot or thrown backward and forward.—Is the instrument with which the weaver shoots the cross-threads. FLASHING—(Glittering). LOOM.—A weaver's frame or machine. Derived probably from A.S. *hlcom*, that which appertains or belongs to. Thus hen loom is that which appertains or belongs to the heir; brew-looms, milk-looms, work-looms, utensils or instruments appertaining to brewing, milking, working; and then specifically applied to a particular frame or machine. In A.S. *loma* utensils, things of frequent and necessary use. Thus Prior:—

"A thousand maidens ply the purple loom
 To weave the web, and deck the purple gloom."

5. 'With weeping and with laughter'—Weeping or sorrow on account of the pitiable incidents contained in the story i. e., for Horatius' sufferings; laughter or joy for his success, viz., at the thought of the way in which the Etrurians were foiled in their attempt to capture Rome. Note here the ellipsis of the correlative *then*. 'Then with weeping &c.'

6. 'Still is the story told,'—The narrative is always related. Story is a shorter form of *history*. Gr. and Lat. *historia*. It is of quite different origin from *story* implying the height of one floor in a building.

7—8. 'How well—of old.'—Noun Sent. in apposition to 'story.' Cf.

"Like dawn before the sickle
 The soft Lavinians fell,
 Beneath the edge of the true sword
 That kept the bridge so well."

BRAVE—See notes in the *Des. Vill.*, l. 373.

A.

A DESCRIPTION OF THE SEVEN HILLS OF ROME.

"THE hills of Rome"—says Arnold—"are such as we rarely see in England, low in height, but with steep and rocky sides. In early times the natural wood remained in patches amidst the buildings." Their elevation was far more conspicuous in ancient times than now,* when the valleys between them have been raised generally fifteen or twenty feet, and in some places considerably more. Their precipices have been scarped down, and their natural outlines obliterated, more or less, by time and building, and it is only here and there that the steep sides remain unaltered, as in the cliff at the south-west angle of the Capitol, called with doubtful correctness, the Tarpeian rock.

The central one of the whole group of hills is the PALATINE, which was also the seat of the original Latin city of Rome. It rises above the Capitoline and Aventine by about fifteen feet, but is lower than the four eastern hills. Its shape is a tolerably regular lozenge, looking north-west towards the Capitol, across the valley of the Vicus Tuscus; west, over the low ground, to the Tiber and Mount Janiculus; south-west to the Aventine; south-east to the Caelian; and north-east to the group formed by the Esquiline, the Viminal, and the Quirinal. In the valley which skirted this side, beginning from the eastern face of the Capitoline, lay the Forum and the Sacra Via, along which the triumphal processions of the conquerors of the world ascended to the Capitol. This part of the valley is slightly divided from its eastern prolongation, runs between the Esquiline and the Caelian, by a small hill, projecting like a bastion from the north-eastern face of the Palatine, called Velia, over which the Via Sacra passed. Of the hills around the Palatine on the east and north, the CAELIAN stands alone; the other three—or more properly four—are but the branches of one mass, which slopes down on the north and east to the Anio and one of its tributary brooks; while on the west, the QUIRINAL, and the southern branch of the ESQUILINE, curve inwards like the horns of a harbour, enclosing within their sweep the VIMINAL and the southern branch of the Esquiline. The two arms of the Esquiline were originally reckoned as separate hills, the southern or principal being named Oppius, and

* The following table of heights, as determined by Sir George Schukburgh, is taken from Mr. Dyer's elaborate and invaluable article, "Rome," in Smith's Dictionary of Greek and Roman Geography:—

	Height	Sea-level
Janiculus, near the	130	feet.
Esquiline, floor of	148	"
Viminal and Quirinal	141	"
Palatine, floor of	139	"
Caelian, near the	125	"
Capitoline, west of	120	"
Aventine, near the	117	"

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